Kine WEEKLY

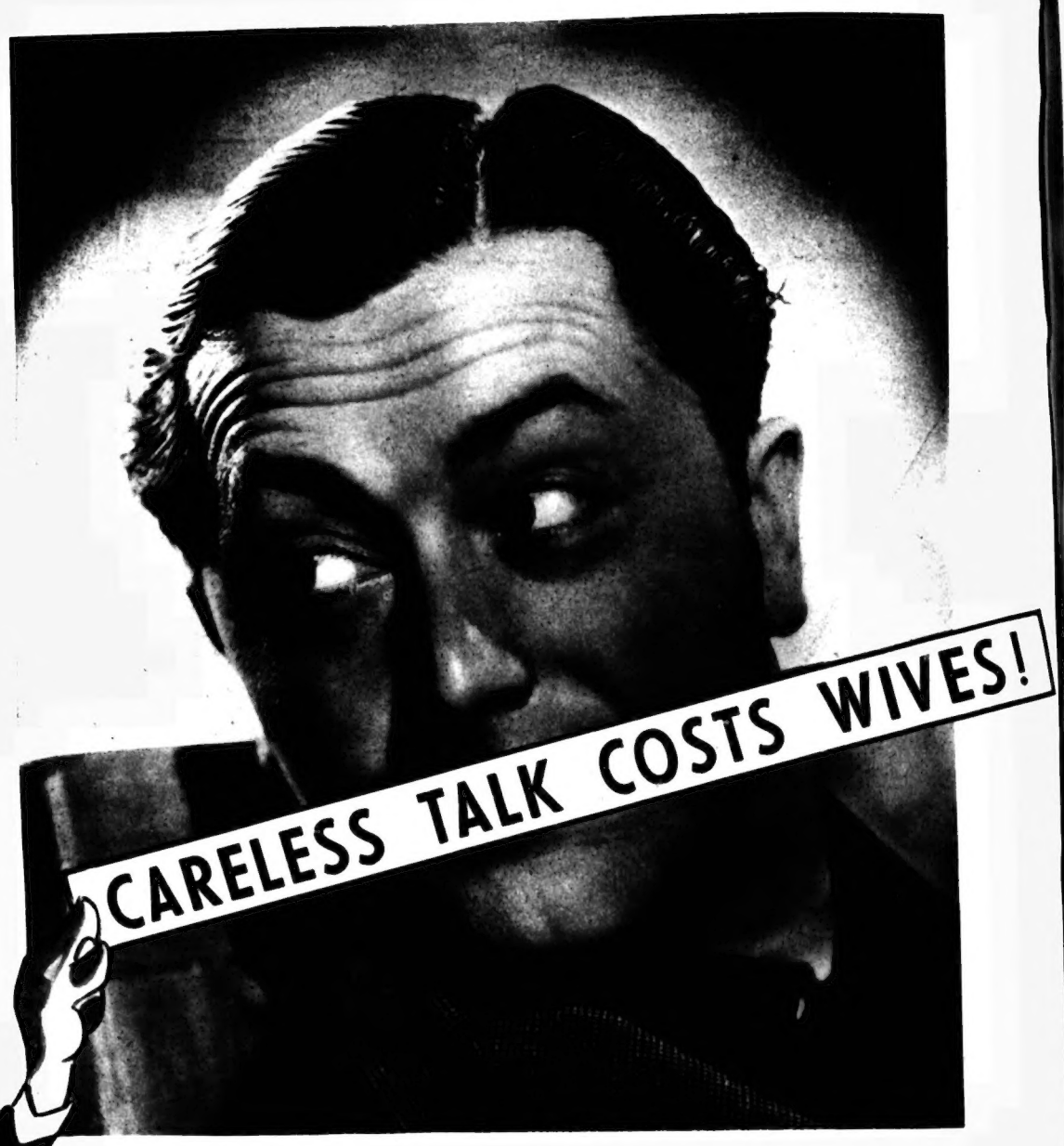
NEWS REELS A WASTED OPPORTUNITY

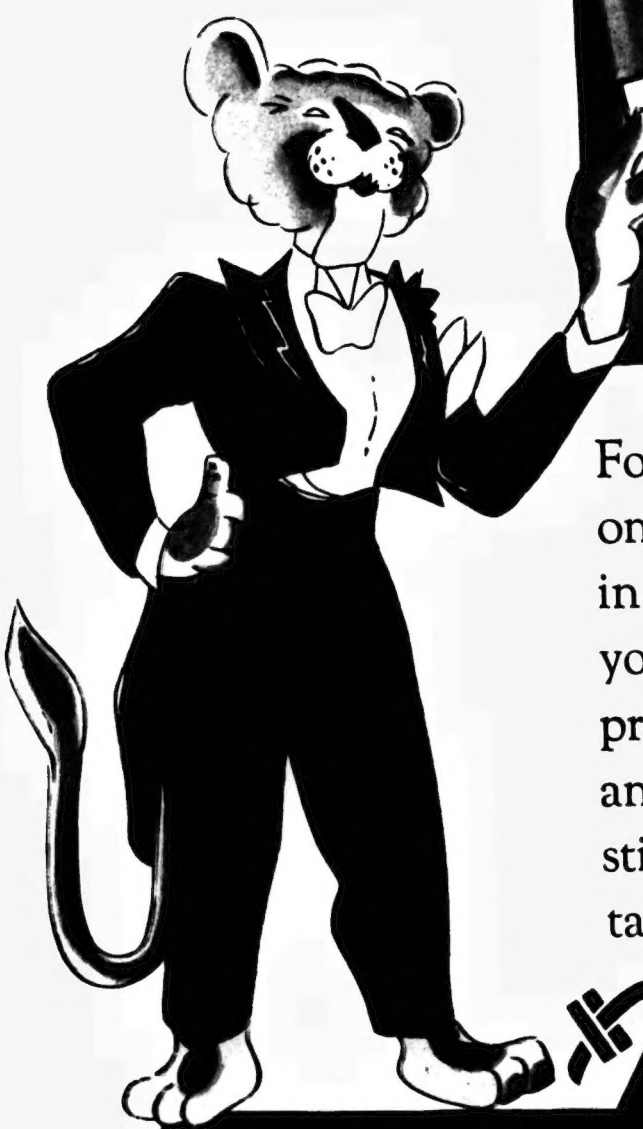
See page 3

WHEN LADIES MEET
RECORDS TOPPLE!

Metro-Goldwyn-Mayer presents
Joan
CRAWFORD
Robert
TAYLOR
Greer
GARSON
"When Ladies Meet"
with HERBERT MARSHALL
A ROBERT Z. LEONARD PRODUCTION

come overleaf . . .





For an hilarious lesson
on how to keep your wife
in ignorance....
your box-office figures in the
profit column....
and your audience in
stitches....
take a look at M-G-M's

Married

—and tomorrow you get The Feminine Touch!

DON'T FORGET — in future all M-G-M Trade Shows, however important, will take place in our own private theatre in Tower Street.

NORTHERN C.E.A. DISCUSSES CURFEW REPRESENTATIONS
See page 12

Kinematograph WEEKLY

No. 1802 Thursday, October 30, 1941. Vol. 296

BRITISH PROCESS WORK EXAMINED
See page 34

FAILURE OF NEWSREEL AS PROPAGANDA

Need for Effective Long-Distance Planning

FLEET STREET MINDS WANTED

THREE months ago the "Kine." addressed an open letter to Brendan Bracken, then newly appointed as Minister of Information, urging the necessity for a planned policy of film propaganda.

AFTER MR. BRACKEN MET THE TRADE THE VIEW WAS OPTIMISTICALLY EXPRESSED THAT AT LONG LAST RECOGNITION WOULD BE GIVEN TO THE FILM AS THE MOST EFFECTIVE VEHICLE OF PROPAGANDA, PARTICULARLY AS HE PROMISED TO DO EVERYTHING IN HIS POWER TO AID THE GATHERING AND DISTRIBUTION OF NEWS.

These hopes have proved ill-founded and the opportunity has been ignored of making the film and, pre-eminently, the newsreel the main vehicle of the effective presentation of our country's case to the neutrals and the enlightenment of our own public on various phases of the war effort.

The ineffective treatment of British news in foreign countries is illustrated by the almost infinitesimal footage accorded by the American newsreels to the British war effort. This is due to weakness of material and its undramatic and pedestrian presentation.

These deficiencies, which militate against the entertainment and instructive value of the subject-matter, do not arise from any weaknesses of individual newsreels units, but are due rather to a system imposed upon them by the Civil Service mind, which has prevented the development of initiative and has stifled the efficiency hitherto associated with competitive effort.

Inadequate Control

It is inevitable that a body similar in function to the Ministry of Information should be set up in order to control, in the national interest, pictures as well as printed information, but it is also essential, if the best results are to be secured, that the control should be in the hands of a body of competent men with experience of news coverage and initiative in direction.

The control of newsreels is vested in the Films Division of the M. of I., whose main function is that of producing short propaganda films, with an occasional incursion into feature production. It is, however, a fact that no one employed in the Films Division is possessed of practical knowledge of the gathering of news either in its printed form or pictorially through the film.

The sameness of the film material presented in the newsreels is so much the subject of widespread comment among British picture patrons that the unfavourable reaction of a less personally interested neutral observer, whom the Ministry ought to aim at stimulating, is not to be wondered at.

It may be pointed out that the physical control of newsreels is centred in the Newsreel Association, but it is obvious that this has little regard for other than interior regulation. Indeed, the ineffectiveness of the functioning of this body led to the formation of another form of control exercised by the War Films Committee, which seeks to co-ordinate the policy of story coverage by the whole of the five newsreels.

On the face of it, this is almost the ideal arrangement, but in operation it only serves to intensify the evils mentioned above, because **all material supplied by cameramen working under the direction of the War Films Committee is pooled and is available to all companies.**

Consequently there is no room for the individual cameraman; indeed, no man who is not accredited is allowed to operate with any Service department. Infraction of any regulation would mean the withdrawal of permits from the individual concerned. It will be thus seen that the company wishing to preserve an individuality for its newsreel is unable to do so because neither scoop nor enterprise can be of any benefit.

The recent formation of the War Committee to control operational coverage appeared to promise the possibility of working to advanced plans which would allow adequate build-up of the story and the correct posting of cameramen, who would be required to work to a carefully prepared treatment.

In practice, however, the scheme fell through because of the lack of news sense and possibly professional jealousy among members of the committee, the constitution of which comprises the chairman and past-chairman of the Newsreel Association, a representative of the War Office and of the Dominions, and Col. A. C. Bromhead.

Continued at foot of next column

The present regrettable situation shows the need for a vigorous overhaul of the newsreel arrangements. It is suggested that:—

(a) The function of the Films Division as regards newsreels should be handed over to the News Division of the M. of I.

(b) A "Brains Trust" should be set up comprising leading representatives of Fleet Street, the Foreign Office, newsreel executives, and, of course, the Services.

Immediate action must be taken to strengthen the newsreel coverage for the remaining neutral countries. Special material with local political outlook—and build-up must be planned in close association with the Service and Foreign Office departments. The importance of this service is illustrated by the fact that 16 British-foreign newsreels are issued each week which are shown in something like 15,000 theatres abroad. Let us see that these newsreels possess an interest which will impress upon neutral opinion the measure of the greatness of our effort.

Dollar Withdrawal Sensation

MAY BE INCREASED TO 37 MILLION

READJUSTMENTS of the currency agreement governing withdrawals of film earnings in this country may result in 37 million dollars being remitted to America during the period beginning November 1, cables the KINE. New York correspondent.

Withdrawals during the past year were only 12 million, 9 hundred thousand dollars.

The new deal between the British Treasury and the Board of Trade on the one hand and the American Department of Commerce on the other is stated to provide for the withdrawal of 20 million dollars of current earnings in England, plus half of the existing blocked currency.

This blocked currency is estimated at 35 million dollars, and if half of this total, (17,500,000 dollars) be released and added to the 20 millions this makes a grand total of 37,500,000 dollars available for withdrawal during the year.

Withdrawal dates are stated to be November 1 and April 1.

UNIVERSAL STUDIOS' FOREIGN HEAD

The appointment is announced of Harold Sugarman as manager of Universal's foreign department of the studio.

Mr. Sugarman has been in distribution for many years and has travelled extensively in Latin America. He will assist in research work covering foreign countries and locales, and will advise producers regarding box-office tastes of foreign audiences.

Isidore Ostrer, who is returning to this country to finalise the G.B. C. M. Woolf deal.

GAUMONT DEAL WITH C. M. WOOLF

No Opposition from 20th Century-Fox

By Our City Editor

NO announcement having been forthcoming, it is now taken for granted that negotiations for the sale of the control of the Gaumont-British Picture Corporation from the Brothers Ostrer to J. A. Rank and C. M. Woolf are now in advanced stages.

In fact, I should not be surprised if the official terms were published this week-end.

It is rather significant about the whole deal that no official statement from any of the parties concerned has yet been made, and that includes the Associated British Picture Corporation, which had an option on the 51 per cent. of "A" shares in the Metropolis and Bradford Trust which gave control, and also the 20th Century-Fox Film Co., which also holds the other 49 per cent. controlling interest.

It is interesting, however, as I pointed out here last week, that the A.B.P.C. had decided to allow its option to lapse, whilst I understand that the 20th Century-Fox Film Company was also not unwilling for the change in control.

KINEMA QUEUE SUMMONS

Defence Challenges "Wilful Obstruction" Definition

A case of considerable interest to the management of kinemas was heard at Port Talbot on Saturday when Rufus L. Thomas, manager of the Grand Cinema, Aberavon, was summoned for "wilfully obstructing the footway" by allowing a queue to form outside the kinema.

Police evidence was called to state that the queue outside the kinema on a certain night was four, five and six deep and the pavement in the High Street was obstructed for some distance. The manager, when spoken to, accepted the responsibility in the temporary absence of the commissionaire. He went outside and appealed to his patrons to withdraw as far as possible from the pavement.

An interesting legal point was submitted by Karl Wehrle, for the defence, who argued that there was no evidence of wilful obsthuction. The evidence was that the manager was inside the kinema and was not aware that a queue had formed. It was, therefore, the people in the queue that formed the obstruction and not the manager.

Police Inspector Folland, replying on a point of law, contended that if the manager had observed the regulations governing the kinema he would have made it his business to see that his patrons did not obstruct the footpath. It was, he submitted, the manager's duty to see that there was no obstruction, and failure to do so was tantamount in law to a wilful act.

The magistrates adjourned the case for 14 days to consider the legal point raised

"SHIPS WITH WINGS"

By arrangement with Teddy Carr, the Michael Balcon production "Ships With Wings," which co-stars John Clements and Leslie Banks, will go to the Gaumont for an extended run on November 9.

LATE PATRONS TO WALK HOME

Additional Transport Facilities Not Available

ALTHOUGH in the majority of cases local authorities have a ted in in accordance with the instruction as regards closing hours issued by Ministry of Home Security, there has been no disposition to adjust transport facilities to meet the new situation.

Although this will probably constitute great inconvenience, C.E.A. headquarters point out that further concessions were not to be expected and, indeed, were not requested.

Suggestions from a few provincial centres that later bus transport should be provided in view of the Ministry of Home Security's decision not to impose a curfew, has been met by a categorical statement from the Ministry that additional transport facilities will not be provided for patrons of kinemas and theatres returning from the last performance.

This decision is one which C.E.A. headquarters is likely to approve as it was made clear during the recent meeting of the deputation with the Ministry that any wish for later transport would not have official backing.

The Government's policy, says an official statement, is to interfere as little as possible with the closing hours of theatres and kinemas, but additional late transport cannot be provided in present circumstances.

In a memorandum issued by W. R. Fuller, general secretary C.E.A., a fortnight ago, the following paragraphs apepared.

Evening Transport Limitations

The last motor 'bus during this winter is leaving much earlier. Some authorities have been discussing whether kinemas should close half an hour or even an hour earlier than the last 'bus leaves, in order to avoid congestion on the last 'bus. Some have claimed that they are doing so under instructions from the Ministry of Transport.

The Ministry of Transport has not issued any instructions and agrees that there is no problem calling for earlier closing of kinemas due to the earlier departure of the last 'bus.

You can tell the local authorities on this point that it solves itself. Those who rely upon transport do not attend if it is not available. Those who miss the last 'bus walk home.

There is no official policy directed at present to prevent people using their feet for walking after the last 'bus has left.

STOCKPORT S.O. REFUSAL

Exhibitors Taking Further Steps

Stockport Town Council's refusal to sanction Sunday opening, in spite of the fact that a draft order had been obtained on the strength of a certificate issued by the military authority, is not being accepted by the local exhibitors without a further effort.

The KINE. correspondent understands that local newspaper reports of the Town Council discussion have been sent to the Military Authority and to the Home Office, and attention has been called to certain remarks to which strong exception is taken.

The Airacobra ON BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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PUBLIC PROBLEMS

RELATIONS between local authorities and the exhibitors under their supervision are, on the whole, a very satisfactory evidence in these difficult days of a common-sense attitude. On the part of the kinemamen this is a necessary quality of mind, for without a quick appreciation of what public demands they would not have survived.

But it takes two to make an agreement, and it can never be a successful one if all the give is on one side and all the take on the other. Therefore in our dealings with the officials equipped with power over our business existence we are lucky when we find a good proportion of them open to reason.

A certain number are, unfortunately, not endowed with the necessary mentality. Apart from those drest in a little brief authority, who do not know too well how to carry their responsibilities, there are quite a sprinkling of men who are definitely lacking in the qualifications which go to the making of a good administrator.

As to the actual laws and orders and regulations under which we have to carry on there is not much room for argument. We have to accept them and carry them out with as little friction as possible.

Much avoidable trouble is, however, caused by the conduct of those who, having certain discretionary powers, handle their duties in a way which show they have never been through the invaluable apprenticeship of service to the public which is part of the kinema man's training. Psychology is a word that is rather overworked to-day, but those who have to deal with the masses must, consciously or unconsciously, have it.

Incidentally, a definition of this subtle quality came from the C.E.A. Treasurer a day or so ago when he was referring to the general secretary, whom he described as "the right man, who knows the right people, who can pick the right time to go to them with the right story."

That is a perfect expression for the good psychologist; what causes our business so much trouble is the opposite—the bad psychologist.

The curfew business affords some examples of well meaning but ill-understood administrative efforts. Most provincial centres will have had their own experiences, and it is certain that those which come to light are insignificant in numbers compared with the number not publicised. In general, they arise from an ignorance of how to handle the mentality of the masses.

It is interesting to see that Trade leaders are able to size up the situation judicially and some of their comments, if taken to heart by the responsible officials in the provinces, could help materially in their education.

Authorities who want the people off the streets early are naturally trying to make their endeavours to secure public safety 100 per cent. effective. Things are never, however, so simple as they seem at the first statement, and it is necessary to look behind the order, and envisage the immediate reactions before an obvious order like a curfew can be called successful.

There was a time when local authorities used to confer with representatives of the interests most affected before instituting wholesale reorganisations; there is no reason to believe that because summary powers are greater to-day the original policy has not been maintained.

Long Shots

"CINEMA DAY" ENTHUSIASM—LANCS WELCOME TO LEWIS—A DESERT PREMIERE—ESMOND KNIGHT'S AFFLICTION—A ROAR FROM US.

"CINEMA DAY" appears to have made a lively appeal to the imagination of the Trade if one may judge by money already received and the prospects of contributions yet to come. It will probably be three weeks before the grand total can be announced.

THE aim on the part of some independent exhibitors is to endeavour to see by how much they can exceed their quota. Bob and Mrs. Chetham ran a special Sunday show and gave the whole proceeds, nearly £200 to the Fund, M-G-M and Warners generously supplying the films screened.

SUSSEX organised a Carnival Ball at the Regent, which Mark Ostrer kindly loaned, and this is expected to bring in £200, while Wally Baker's dinner-dance at the Empress, Heaton Moor, promises to attain an equal success.

TALKING about carnival balls, Frank Tilley has one for sale. What offers? It is the reserve football used in the England-Scotland International match at Wembley. It was presented to Jack English who has handed it over to the Fund. The best offer received by November 30 (offers, not cheques) will secure the ball, carriage paid, inflated and fully inscribed.

TIN prices are up, to use a Stock Exchange phrase, E. E. Blake having raised his C.T.B.F. contribution in respect of returned film tins to 2½d. "until further notice." This source of income was originally a penny per tin, and even at that produced a worthwhile sum.

PICTURE-HOUSES are not, however, the only source of revenue. Frank Tilley reports that the technical side is doing its bit worthily. The C.T.B.F. has received contributions from engineers, lamp companies, recording concerns, equipment makers and dealers, cable companies, sound systems, optical, lighting, colour processing, projector, furnishing, screen, carbon and organ companies, as well as from the laboratories. Which all promises well for another Cinema Day next year.

NEED to remain at headquarters to be on hand during difficult negotiations with Government departments has prevented the C.E.A. President and Secretary from making visits to branches hitherto. Having achieved a commendable measure of success in their recent contacts, they felt able to make these journeys which mean so much to provincial members.

MANCHESTER gave these "twins" a hearty welcome, and both Lt.-Col. Lewis and W. R. Fuller entered into the business and gaiety of the occasion with zest. The Stockport Carnival Ball turned out, as expected, to be a very enjoyable affair, and Wally Baker, upon whom so much relied, was in his element.

HARRY KORRIS was a welcome visitor, and it was easy to see how popular this radio comedian is in the north—a happy augury for the film in which he will appear. His contribution of £5 to the C.T.B.F. is a recognition of the fact that he considers himself as now closely associated with the Industry.

DROPPING in on Arthur Taylor, London Branch Secretary, this week, I found him too busy to talk, for he is engaged almost continuously throughout the week in preparing details of claims for usherettes, etc., who are called up for registration; for presentation to the branch committee which sifts the claims before submission to the Ministry of Labour officers. This is one of the most important tasks to which the branch has set its hand, and it leaves little time for anything else.

THE first desert film premiere, and the first rave review by Airgraph, the new Army postal system, is claimed by 20th Century-Fox for their film, "The Great American Broadcast." The occasion was the opening "somewhere in the desert" of the first permanent N.A.A.F.I. kinema for troops stationed in the Middle East, when N.A.A.F.I. secured a special preview for screening to an invited audience of senior officers and men of the Middle East Command.

IN an Airgraph message to R. Sutton Dawes, the company's director of sales, Jim Poole, who is organising N.A.A.F.I. entertainment in this area, and who, incidentally, is the son of Coun. J. R. Poole, the prominent Edinburgh exhibitor, said: "'Great American Broadcast' was enthusiastically received and a fitting attraction for this big event in the entertainment of the troops. Personal congratulations on a really grand film. Superb dancing, fine musical numbers, and has everything that a good musical should have"

Above: E. J. HINGE

Right: CHARLES CHIPCHASE

TWO NORTHERN LIGHTS

"TEDDY" HINGE and Charles Chipchase are regarded as the irrepressibles of the Northern Branch. Never a meeting passes without one, or or both, making a "crack" more or less *sotto voce*. At the last meeting, F. W. Morrison had intimated that the last meeting of the General Purposes Committee had been "one of the most businesslike within his memory." "Most of the members must have been absent," murmured Charles.

LATER, when Tom Scott, of the Queen's Hall, Hexham, warned members against a man from Coventry who called himself a No. 1 projectionist, collected salary in advance, and disappeared shortly afterwards, "Teddy" Hinge affected to be shocked, not at the delinquencies of the alleged projectionist, but that "any exhibitor should have sunk so low as to pay anybody in advance."

WHEN I saw Frank Hill on Tuesday he was busy proving to the Ministry of Labour (the Trade doesn't need proof) that the K.R.S. is an employers' association. The Ministry has been splitting hairs on the function of such associations, and I left Frank with the impression that he had evidence enough, backed by persons of influence in Government departments, to convince the most stubborn opponent.

A WHISPER reached me the other day that there was a distinct possibility of a film personality who has at times been prominently in the eye of the Trade, being nominated as an Independent candidate in the Harrow Division election, vacant by the death of the late Isadore Salmon. Worth trying, even if the "circuit" votes swamp him!

IT is pathetic to think of Esmond Knight deprived of his vocation of interpreter of screen rôles, due to blindness. He is at present at St. Dunstan's Hospital for Officers at Church Stretton, Shropshire, recovering from an operation by a famous oculist, by which it is hoped to retain a vestige of vision in one eye, the other having been irreparably damaged.

WHEN war broke out, Esmond, like many other film artists, accepted the call in the naval service. Misfortune was his lot when, on duty in a battleship, a shrapnel splinter pierced one eye and seriously damaged the other, the limited vision in which St. Dunstan's is now striving to save for him.

CURIOUSLY, his last screen rôle was that of a naval officer in "This England," in which it was his luck to miss all the big naval battles in the various episodes depicted. The script gave him his chance in the last battle, which a grim fate prevented him interpreting. He had by then joined up and another actor had to take his part. The battle in which he did engage was a real one, and his lost sight his reward.

A FRIEND tells me that, notwithstanding his handicap, he firmly believes that he will be able to return to the ranks of film actors. His courage is indomnitable. Time alone will answer the question as to whether his hope will materialise, but he retains his splendid "mike" voice which is a strong feature of his film equipment.

KINDNESS can sometimes be cru[illegible] From Metro Goldwyn-Mayer America, "the friendly company" comes an elegantly produced publication [illegible] seventy-two foot-square pages giv[illegible] particulars of the company's offerings. [illegible] very richness of production serves to remi[illegible] us in England of such ugly things as pa[illegible] restrictions with all that this means of frustrated effort.

BUT a second glance at the [illegible] bedizened cover, with its tasteful "Lion's Roar" in pseudo-relief, and its still more attractive publicity mat[illegible] within, leads us to forget our paper pover[illegible], and, congratulating "the friendly co[illegible]pany," to look forward to the day wh[illegible] it may be possible to produce a simil[illegible] publication in this country, which will me[illegible] with America's admiration, as the prese[illegible] volume meets with ours.

CECIL MUSK, the documentary director paid a flying visit to London the othe[illegible] day. For the past two months he has been busily working on "Hush-hush" films for the War Office in the wilds of Yorkshire. During our chat he said he was convinced that low comedy is sometimes pure documentary.

"IN a camp from which I am working," Cecil told me, "a 10 h.p. motor mower-roller was brought, duly filled up with fuel and started-up, only to run away with the driver at top-speed through the camp, crashing through fences and breaking ranks that had stood up to the Nazi hordes, and all the while hotly pursued by an ever-growing, howling, appreciate mob of all ranks. It was brought up with a bang by a brick wall. The driver is now considering his prospects as a crooner!"

WE, in the KINE. office, have made every effort to act as shock-absorbers and to prevent the war-time conditions from affecting our issue. On the whole I think we have succeeded pretty well, so well, in fact, that most of our readers still count upon all the standard services being maintained.

IT is nice to think that we have been keeping them up as well as we have, but there is one direction in which we are driven on occasion to make adjustments which have not been in accord with established custom. I refer to our system of making up our review pages, which we aim at laying out so that they never back each other.

BUT it is not always possible for those inside to do what looks so easy to an onlooker, and when, on occasion we have to print reviews on backing pages, and thus make things more difficult for exhibitors who file them in their own index system, it is only because our hands are tied by production troubles. For any inconvenience caused we express our regrets.

BARS in kinemas (as distinct from barred kinemas) have been almost abolished, one Kent hall claiming recently to be the only kinema retaining the privilege of drinks. Kent can also claim another uniqueness, for in an oasthouse at Paddock Wood (an oasthouse, be it known, is the drying chamber for hops—or beer in embryo) a M. of I. film entertainment was given recently, so that hoppers "could see the latest" war effort pictures.

"DOUG" REVIS, formerly general manager of the Futurist Theatre, is serving in the Royal Corps of Signals. On behalf of himself and comrades stationed in an isolated spot, he mentioned in a letter to his friend Charles Hutchin, of Walturdaw's, Birmingham, that "a few books for the long winter evenings" would be welcome. A few were promptly posted and as there is no recognised Comforts Fund for members of local exhibiting staffs, Charles Hutchin has asked the KINE to issue an appeal to local exhibitors to send along to his office, 37, John Bright Street, Birmingham, a few samples of light literature they may have finished with. He will then undertake the forwarding of these to "Doug" Revis and his friends.

THERE is something about the word usherette which suggests youthfulness with a touch of imperiousness, but now that the demands of national service are becoming more forceful, the maturer woman of middle age and beyond imparts a new meaning. In more than one instance in the North, where "Bevin's Army" has depleted usherette ranks, grandmothers are performing the duties of girls whose mothers they once spanked.

THE STROLLER.

Close-Ups

By

Screencomber

BEST LAID SCHEMES

FAR-SIGHTED German ex-studio workers, serving in high places with the Luftwaffe, felt they were assisting themselves and the British studios, in which they will have to find jobs after the war, by having their machines transferred to the Eastern Front. Not only did it insure our studios against enemy attack, but it released our 'planes for use in the numerous flying films on schedule.

Unfortunately, things have not quite worked out to plan, for, with the studios stacked full of 'planes and flying personnel, they are rapidly becoming a more desirable military objective than the air stations themselves.

ENGLISH ACCENTS

WRITING in the *Daily Express*, William Hickey, now in New York, thinks that Harry Watt, director of "Target for To-night," may be interested to know that a New York audience understood the English accents in the film. This is a big step forward. Now it only remains for British production to use an English accent that British audiences can understand.

PROPAGANDA ROMANCE

WHAT most of our propaganda films seem to lack is love interest. A little romance might easily be injected without impairing the propaganda value of the picture. Here is a sample script:—

"My sweet, you look lovely to-night. So beautiful and serene . . ."

"There is no room for serenity or complacency in this war."

"Your eyes, your lips . . ."

"My lips are sealed. Guard against careless talk always."

"From your head to your toes I . . ."

"We must all be on our toes; only our best effort is good enough."

"Why, I worship the very grass you walk on."

"It is not generally known that grass can be made into a nutritious and appetising war time dish. Here is a recipe for a wholesome grass salad: Take three handfuls of grass, a pint of fresh cream, mix into a stiff paste with two pounds of fresh butter and three pounds of sugar. Add half a pound of caviar, two dozen oysters, the juice of six lemons and the white of twelve eggs. Garnish with sliced orange and onion. The whole makes an attractive grass salad which should help eke out your meagre meat ration."

PRODUCTION HOLD-UP

FURTHER delays in the making of "Storm in a Teapot" has resulted from a protest by exhibitors. It will be remembered that the company finally compromised on their "Bull in a Chinashop" scene by substituting a fake "Pig in a Poke." Although experiments by the tricks department were highly successful, exhibitors complained that buying a pig in a poke was tantamount to blind booking.

It was therefore planned to substitute a bird in the hand, but again certain exhibitors who regularly screened double-feature programmes said they would prefer two in the bush. As this is likely to cause controversy, it was ultimately planned to feature a wolf in sheep's clothing.

Here, again, difficulties arose when it was pointed out that this might bear too strong a resemblance to certain film travellers. Just about the time that it was decided to have a camel coming through the eye of a needle the publicity department came to the company's aid by agreeing to provide the bull, so that the china shop sequence was decided upon after all.

HOW TO TELL

You can usually tell a renter
By the circumference of his centre,
Caused through eating his fill
In his favourite grill.

COURT CASE

THE Gem Kinema, Little Wortley, summoned for black-out offences, successfully pleaded that its programme was so dull that a contravention of the black-out restrictions was an impossibility.

WHO'S THAT A-CALLING

BRITISH Exhibitors will note with interest—I hope— that Elizabeth Bergner is to co-star with Randolph Scott in the Universal picture "Paris Calling," a modern romantic drama.

Personally, I should imagine that the optimism expressed in the title of the film will be just as ill-placed as it would be were the picture to be known as "London Calling." It will surprise me if exhibitors don't emulate the Bergner's deafness when it comes to booking a picture featuring the star who made a get-away without Parallel.

Barbara Stanwyck in MEET JOHN DOE (Warner), the provincial Trade shows of which have been set by Max Milder

RUSSIAN RED CROSS EFFORT

Maisky's Thanks to Liverpool Staff

An autographed letter from M. Maisky, the Soviet Ambassador, to R. F. Scott, manager of the Forum (A.B.C.), Liverpool, expresses appreciation of what has been, and is being, done by the staff and patrons of the theatre to help the Soviet Red Cross.

Replying to Mr. Scott's request for a portrait, M. Maisky wrote: "I am sorry not to be able to accede to your request for a photograph of myself, but, unfortunately, I do not have one to send. I hope, in spite of this, that your audiences will respond nobly to your appeals."

In connection with the showing of "Salute to the Soviet," Scott draped a wall expanse in the foyer with a fabric representation of the Red Cross flag. The bottom white spaces were filled with stills from the film and the upper squares with publicity matter, and these lines by Wordsworth: "Give all thou canst; high heaven rejects the love of nicely calculated less or more."

Arrangements were made for a different speaker to give a two minutes' talk on Russia's need of Red Cross assistance at each of three daily performances, and Miss M. J. Downes, who is R. F.'s right-hand "man," supervised the collecting of the money. A total of over £500 was collected—surely a record for intensive charity work!

Not long ago Mr. Scott raised £305 for the Spitfire Fund.

Bristol Records

Two Bristol kinemas—the King's and the Whiteladies—created a record in local collections last week by collecting between them over £400 for aid to Russia. Both houses were showing the film "Salute to the Soviet." The managers of the kinemas—R. Cowgill and E. Ledger—carried out the arrangements, and secured publicity for the film both in the Press and by the distribution of ten thousand handbills, while a fine display was arranged at the Social Service Bureau in the centre of the city.

NEWQUAY WANTS SUNDAY FILMS

Stringent Conditions are Hindrance

A letter has been sent to the Cornwall County Council by the Newquay Urban Council expressing the opinion that the kinemas in that town should open on Sundays. When the matter came before the Kinema Sub-committee it was stated that permission was given to the kinemas in Newquay to open on Sundays back in April, but the exhibitors had refused to open as they considered that conditions were too stringent.

The military authorities had also applied for the opening of the kinemas from 2.45 to 9.45 p.m.

A member said he was not in favour of opening the kinemas during the hours of daylight on Sundays, but thought it might be a good thing during darkness.

It was decided to report to the County Council.

West End Quota Summonses

HEARING ADJOURNED

Adjourned summonses against two West End kinemas—the Plaza, Lower Regent Street, and the Carlton, Haymarket—alleging that they failed to comply with the British films quota required in 1939-40, were heard at Bow Street on October 24.

Both were stated by J. M. Symmons, for the Board of Trade, to be controlled by Paramount Pictures, Inc., New York.

On Friday, the magistrate (Mr. Fry) said that the draughtsmen of the Act had set the court a very difficult problem.

"It seems to me," he said, "to say that you must conform with the Act, but if the films are very bad or excessively expensive, you need not."

J. M. Symmons (prosecuting): In general, yes.

Ben Henry, director and general manager of Associated British Film Distributors, Ltd., said that "Let George Do It" was viewed at the Carlton and the Plaza, but they could not agree on terms.

"Come On, George" was a picture for which they were prepared to take a low rental to get a show in the West End.

Replying to Mr. Fry, Mr. Henry said that the Paramount people had not the same fair chance of getting films because of the buying power of the other circuits.

Thomas Reddin, director of entertainment at the Carlton and the Plaza, said that before the war there was a floating population to fill both theatres whatever they showed, but the war cut their takings to practically nothing. His instructions were to fulfil the quota.

"I did everything in my power to get attractions," he said.

A. Aiken-Watson (for the defence): Did you find it impossible?—Yes.

NEW KINEMAS FOR TROOPS

Twelve more mobile kinemas, presented by South African citizens, have been handed over to the representatives of the Union Defence Force Institutes (Y.M.C.A—Toc H.).

The first kinema unit to leave Nairobi for the North took 46 days on the journey.

At every available opportunity a show was given to the troops.

Kinema's Paper Salvage Scheme

W. W. Lloyd, of the Savoy, Oldham, makes the suggestion that kinema managers might help in the local paper salvage schemes by collecting half tickets received from patrons, book stubs, counterfoils, etc., and depositing them, say, once a month, at the local municipal central paper dump.

FILM MUTILATION CHARGES REBUTTED

Northern Exhibitor Discussion

"A LOT OF IMPUDENCE"

ALLEGATIONS by renters concerning the maltreatment and mutilation of films were referred to at the last meeting of the Northern Branch of the C.E.A. at which W. S. Gibson presided.

"Now," declared F. W. Morrison whimsically, "we have a novel complaint from Columbia—that films are being mishandled by exhibitors." This complaint is made by one or other of the renters every other month. The CHAIRMAN intimated that he was more than a little alarmed to discover that some carriers were omitting to use the official transit cases.

"Apart from the fact that a reel was lost recently—which brought the matter to light—a grave additional risk is thrust upon the exhibitor. Remember that the prints are at exhibitors' risk and we shall have to make good any loss suffered by the failure of carriers to adhere to orders. They are, of course, trying to overcome transport and petrol shortages by carrying more films in each vehicle: but that won't help us if there is an accident."

Mr. Morrison and other members having pointed out that there would certainly be trouble with the insurance companies and the authorities if this practice spread, the Chairman invited members who encountered other examples to notify the branch.

Insult to Injury

Further to the renters' complaints of damaged films, C. CHIPCHASE cited two instances. In the first, an exhibitor had received a film in bad condition, had failed to notify the renter, was himself held responsible for the damage, and had to pay.

In the second instance, the renter was not only notified that the print was in a thoroughly bad condition, but a section was returned to him as evidence. "All he got," said Mr. Chipchase, "was a lot of impudence."

J. BELL advised the meeting that his practice was to make a report of the film condition at the first run through and forward a copy to the renter. "In the event of any dispute afterwards," he added, "I demand production of the previous exhibitor's report and rarely hear any more about it."

Coupons for Uniforms

In reference to the vexed question of uniform clothing, the Chairman (Stanley Gibson) at the last meeting of the Northern C.E.A. admitted disappointment at the implication that no coupon allowances would be made to the entertainment industry.

"If corporations can obtain coupon allowances for their masses of uniform clothing, it is obvious that we are not being treated fairly in reference to the comparatively small quantities of uniforms required," said Mr. Gibson. In his view the matter should not be permitted to rest.

The members could agree with a unanimity upon the point made.

EDUCATION BY FILM

Important Indian Experiment

A scheme of visual education, unique in India in its scope, was inaugurated recently by the Government of Bombay. Under it, motion pictures will be shown regularly in even the smallest villages in the Province; 100 16-mm. projectors having recently been purchased for the purpose. These projectors, which work from batteries, thus dispensing with the need for electricity, will be taken from village to village on a circuit system, similar to that used for the circulation of commercial films.

Films will deal chiefly with rural subjects, such as agriculture, cattle, sheep and poultry farming, health, sanitation, and with the war and other subjects of interest. A complete new programme will be provided every two weeks, so that, when the scheme is in full operation, villagers will be very little behind the townsmen in seeing pictures of the latest developments in world affairs.

The films are silent, but a commentary in the best-known local language will be delivered as each is screened. No additional staff is being engaged for this purpose or for the operation of the projectors; the work being done entirely by Government officials and voluntary helpers.

In the inauguration of the scheme the Government is working in close collaboration with the Film Advisory Board of the Government of India. Some of the films controlled by the Board are being reduced from the standard 35-mm. size to 16-mm. size in a private laboratory recently established in Bombay. Other films are being made by the Government in consultation with producers.

Licence for Blitzed Theatre

Argyle Theatre, Birkenhead, which was partially destroyed by enemy action in the early part of the year, is to be reconstructed when materials are available.

The magistrates have already approved plans for a shelter theatre in the basement of the old building, but difficulties, owing to costs and raw material supplies, have arisen.

The music and dancing licences have been renewed.

Anglo-American to Rent Product in Canada

KINE. New York Cable from *Motion Picture Daily*

LOU JACKSON with N. L. Nathanson is forming a Canadian affiliate to Anglo-American to distribute Rock product.

WALTER WANGER cancels his trip to England to supervise the making of "Eagle Squadron."

"TARGET FOR TO-NIGHT" opens strong on Broadway.

WILLIAM FOX has been sentenced to one year in prison on a conspiracy to defraud the Government during bankruptcy.

RESUMPTION OF THE Senate film probe is now extremely uncertain. The decision on the resumption is delayed.

HARRY KOSTNER, former Eastern representative of Walter Wanger, has been named executive assistant to Haskell Masters, U.A. Western Sales Manager.

REPRESENTATIVE Fish's Bill gives cut rate admission privilege to members of Armed Forces and Merchant Marine to lease and lend nations. The Bill is in the House before the Ways and Means Committee.

GRADWELL SEARS suddenly resigns his post as General Sales Manager of Warners because of negotiations for U.A. Presidency plus disharmony with his board, taking a two-month vacation. His future plans are not set; the U.A. talks have been abandoned. Carl Leserman, assistant to Sears, is also out. Joseph Bernhard, head of Warner Theatres, is expected to be named the Company General Manager, also to be in charge of distribution, and Benjamin Kalmenson, former Western Sales Manager as new General Sales head. The naming of Western Division Manager will be announced shortly. The industry is stunned at Sears' resignation, as he has been with Warners over twenty years.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., OCT. 30, AND WED., NOV. 5

Thursday

Tom, Dick and Harry (*RKO-Radio*)

Cambridge Theatre **2.30 p.m.**

Cast: Ginger Rogers, George Murphy, Alan Marshal, Burgess Meredith, Joe Cunningham, Jane Seymour, Lenore Lonergan. **Director:** Garson Kanin.

Described as a gay, sparkling romantic comedy and reuniting Ginger Rogers and Garson Kanin, "Tom, Dick and Harry" is currently achieving sensational business on its American key runs.

The new vehicle revolves around the exploits of Ginger Rogers, a telephone operator, who becomes engaged to three men at the same time. George Murphy is a terrifically ambitious car salesman; Alan Marshal a suave, carefree son of the rich who has never worked in his life, and Burgess Meredith a happy-go-lucky garage mechanic who would rather loaf than be concerned over his future.

All are charming young gentlemen. How they influence her decision when she is compelled to choose one of her suitors leads to the surprising and laughter-laden climax.

Married Bachelor (*M-G-M*)

Own Theatre. **11 a.m. and 2.30 p.m.**

Cast: Robert Young, Ruth Hussey, Lee Bowman, Felix Bressart, Sam Levene, Sheldon Leonard. **Director:** Eddie Russell.

This is the story of a small-time get-rich-quick schemer who becomes a national idol by a fluke. One of the world's greatest "ladies' men," he is finally forced to expose himself over a nation-wide radio hook-up in order to save his own romance. The rapidly paced farce is what the doctor ordered in answer to the current demand for escape entertainment from to-day's chaotic world conditions.

Robert Young and Ruth Hussey are the battling couple who prove that adventure and intrigue combine with marriage only up to a certain point. Ruth Hussey is the loyal wife with just enough of the Old Nick in her to keep her fascinating husband in order. Instead of the "other man," Robert Young becomes the favourite of thousands of women, posing as a bachelor and an authority on marriage.

Most surprised actor in Hollywood would be Lee Bowman if he were allowed to win the girl in a film. And true to tradition, Bowman, as Eric Stanley, publisher, falls for Young's ruse and also falls for Young's wife. Miss Hussey, the wife, slips a step or two in this direction, but not enough to spoil Bowman's record of never winning the girl.

Frontier Days (*Equity British*)

G.-B. Private Theatre. **11 a.m.**

Cast: Bill Cody, Ada Ince, Wheeler Oakman, Franklyn Farnham, Bill Desmond, Bill Cody, jun., Lape Makee. **Director:** Bob Hill.

Story of the old West with the Pinto Kid on a secret mission of the Fargo Express System in an endeavour to frustrate the frequent hold-ups of the company's coaches. The plot has unusual twists which invoke tense reaction to the performance. Thrilling and romance packed with action.

Friday

The Feminine Touch (*M-G-M*)

M-G-M Private Theatre. 11 a.m. and 2.30 p.m.

Cast: Rosalind Russell, Don Ameche, Kay Francis, Van Hoflin. **Director:** W. S. Van Dyke.

Four stars scatter sparks of meteoric laughter through this quadruple-angled comedy romance which outmodes the "eternal triangle." The rôle of Julie Hathaway, wife of a college professor of philosophy, affords Miss Russell the most sparkling characterisation of her career. Ameche is the placid philosopher engaged in writing a book to prove that jealousy is not related to love. Miss Francis appears as the exquisite assistant of Hoflin, a clever but dilettante publisher, with whom she is in love, but who is hard to hold because of his weakness for women.

Tuesday

Ships with Wings (*U.A.*)

Cambridge Theatre. **2.30 p.m.**

Cast: John Clements, Leslie Banks, Jane Baxter, Ann Todd, Basil Sydney and Edward Chapman and H.M.S. *Ark Royal*. **Director:** Sergei Nolbandov.

The story opens before the war with the launch of H.M.S. *Invincible*, an aircraft carrier, the occasion leading to an argument between Vice-Admiral Weatherby (Leslie Banks) and Captain Fairfax (Basil Sydney) as to the future of the Fleet Air Arm. Weatherby has two children—Jane Baxter and Hugh Burden, the latter in the Fleet Air Arm. Three young liteutenants—John Clements, Michael Wilding and Michael Rennie—are interested in Jane, who, however, fancies Wilding. At a night club party they meet Ann Todd, cabaret star, with whom Clements was in love until he met Jane. Ann accepts the situation. Later Clements takes Burden up in a new fighter, a trip that ends in tragedy. Clements bales out believing that Burden has carried out instructions to bale out first, but the latter dies in the crash and Clements is dismissed the Service for "abandoning ship and crew." Clements subsequently finds a job co-piloting a one-plane air line in the Eastern Mediterranean. The other pilot is a German and on one trip they arrive at Palmos with two passengers, one of whom is Ann Todd. War breaks out and the pilot and the three passengers are found to be Nazi agents, who kill Ann Todd while she is trying to send out a radio warning to Clements, who is shot down and subsequently rescued by the Navy. Admiral Weatherby's fleet participates in an attack on a North African port, the *Invincible* is damaged and Wilding and Rennie attempt to take off the burning deck. Clements is permitted to join the flight, the objective of which is a great dam. Wilding and Rennie fail in the attempt, but in a thrilling and magnificent climax Clements succeeds in doing the job and his triumph is his glorious end.

Wednesday

Henry Aldrich for President (*Paramount*)

Private Theatre. **11 a.m.**

Cast: Jimmy Lydon, Charlie Smith, Marion Anderson, John Litel, Dorothy Peterson, June Preisser, Vaughan Glazer, Kenneth Howell, Lucien Littlefield, Martha O'Driscoll, Rod Cameron, Irving Bacon. **Director:** Hugh Bennett.

The rollicking tale of a typical boy who runs for election as president of the students at Centerville High School and gets into plenty of trouble in a stormy and outstandingly funny campaign, is set in a tiny township where everybody knows everybody else.

Jackie Cooper, who created the original "Henry Aldrich," has now graduated to star parts in "grown-up" stories and so has his film chum Eddie Bracken. Their successors in the new film, Jimmy Lydon and Charlie Smith, are in the front rank of Hollywood's youthful players and make a splendid team.

How Henry comes triumphantly at the top of the poll, then the world topples about his ears as fraudulent votes are discovered is told with realism and poignancy. Naturally,

Continued at foot of column 4

Jimmy Lydon with June Preisser, Mary Anderson and Dorothy Peterson in HENRY ALDRICH FOR PRESIDENT (Paramount)

APPEAL FOR WASTE PAPER

Kinema's Part in War Effort

LORD BEAVERBROOK'S urgent appeal for salvage of waste paper to be used for shell cases, etc., raises the problem of the best manner of initiating a campaign with the kinema as the community centre.

Many kinemas have, during the past eighteen months or so assisted in local efforts to salvage metal, paper, cardboard, etc., and it is possible that these efforts may have reduced old stocks of waste paper very much indeed.

A film which was screened in a number of kinemas in the early months of the war was very valuable as a means of showing how waste paper could be saved and baled, and re-made; but something more than that is required.

No morsel of paper to take its part in the nation's effort should be overlooked, for it is possible that manager's offices and storerooms may contain useless catalogues and out-of-date posters which might now be passed up for service. Slides upon the screens would also awaken patrons to a greater sense of responsibility in this direction.

CHARLES BOYER STARRED WITH MARGARET SULLAVAN

G.F.D. Offerings

IN their next film, "Appointment for Love," Charles Boyer and Margaret Sullavan branch out with comedy rôles. The story is a highly sophisticated, streamlined modern comedy, with Boyer as an eminently successful playwright who sets out to win the affections of Miss Sullavan, a New York surgeon.

Coming as a direct contrast to "Back Street," the picture will give the two stars opportunities for amusing antics. Bruce Manning is the producer, William A. Seiter is directing, and the supporting cast includes Reginald Denny, Mary Gordon, Charles Ray, J. M. Kerrigan, Doris Lloyd, Eugene Pallette and Rita Johnson.

Abbott and Costello's Next

"Keep 'Em Flying" is the title of the next G.F.D. Universal comedy from Bud Abbott and Lou Costello, who will have Carol Bruce as the leading lady. The two comedians are currently finishing "Ride 'Em Cowboy."

Crazy Comedy Hit

Universal's screen adaptation of the Broadway smash hit, "Heilzapoppin," is nearing completion, with Ole Olsen and Chic Johnson repeating their stage rôles.

Martha Raye, Jane Frazee, Mischa Auer, Catherine Johnson, Robert Paige, Lewis Howard and Kathryn Adams are also in the cast line-up, and H. C. Potter is directing.

The story has been designed on completely crazy lines, depicting how Olsen and Johnson turn their stage hit into a film, and how the studio authorities insist on introducing a romantic side-issue.

There are spectacular dance ensembles, tuneful song numbers, and a whole host of riotous comedy gags.

Film Find in "Great Man"

Susan Miller, prominently cast in "The Great Man," which stars W. C. Fields, with Gloria Jean, Butch and Buddy, Franklin Pangborne and Mona Barrie.

Miss Miller, an attractive blonde with a fine singing voice, made her debut in "Radio Revels of 1942," and also appeared in the two-reel short "Campus Capers." She has now been signed to a long-term contract by Universal.

Ann Grows Up

Ann Rutherford, known to thousands of filmgoers as "Andy Hardy's girl friend," plays the part of a married woman in the Universal Western thriller, "Badlands of Dakota."

She points out that as she is twenty-three years of age, she is certainly old enough to appear as a bride. Miss Rutherford acted in several Westerns before being selected to take part in the "Hardy" series.

"Badlands of Dakota," a rousing tale of olden-day Deadwood, stars Robert Stack, Ann Rutherford, Richard Dix (as Wild Bill Hickok), Frances Farmer (as Calamity Jane), Brod Crawford, Hugh Herbert, Andy Devine, Fuzzy Knight, Lon Chaney, jun., Addision Richards (as General Custer), Bradley Page and Eddie Borden. Alfred E. Green directed, and G.F.D. will release.

"MEET JOHN DOE"

First Provincial Run in Manchester

For the third consecutive week, "Meet John Doe" established another record at the Warner Theatre, Leicester Square, and a new high was set by business for the fourth week-end. That all previous fourth-week records will be broken is certain, but the picture must finish to-day (Thursday) to prevent piling-up of product already scheduled for the Warner.

Max Milder has set the first provincial key-city run of "Meet John Doe" for Manchester, where it will open at the Gaiety Theatre on Sunday, November 2, for a guaranteed season of six weeks.

Leslie Banks as the Admiral and Jane Baxter as his daughter in the Ealing film SHIPS WITH WINGS (United Artists)

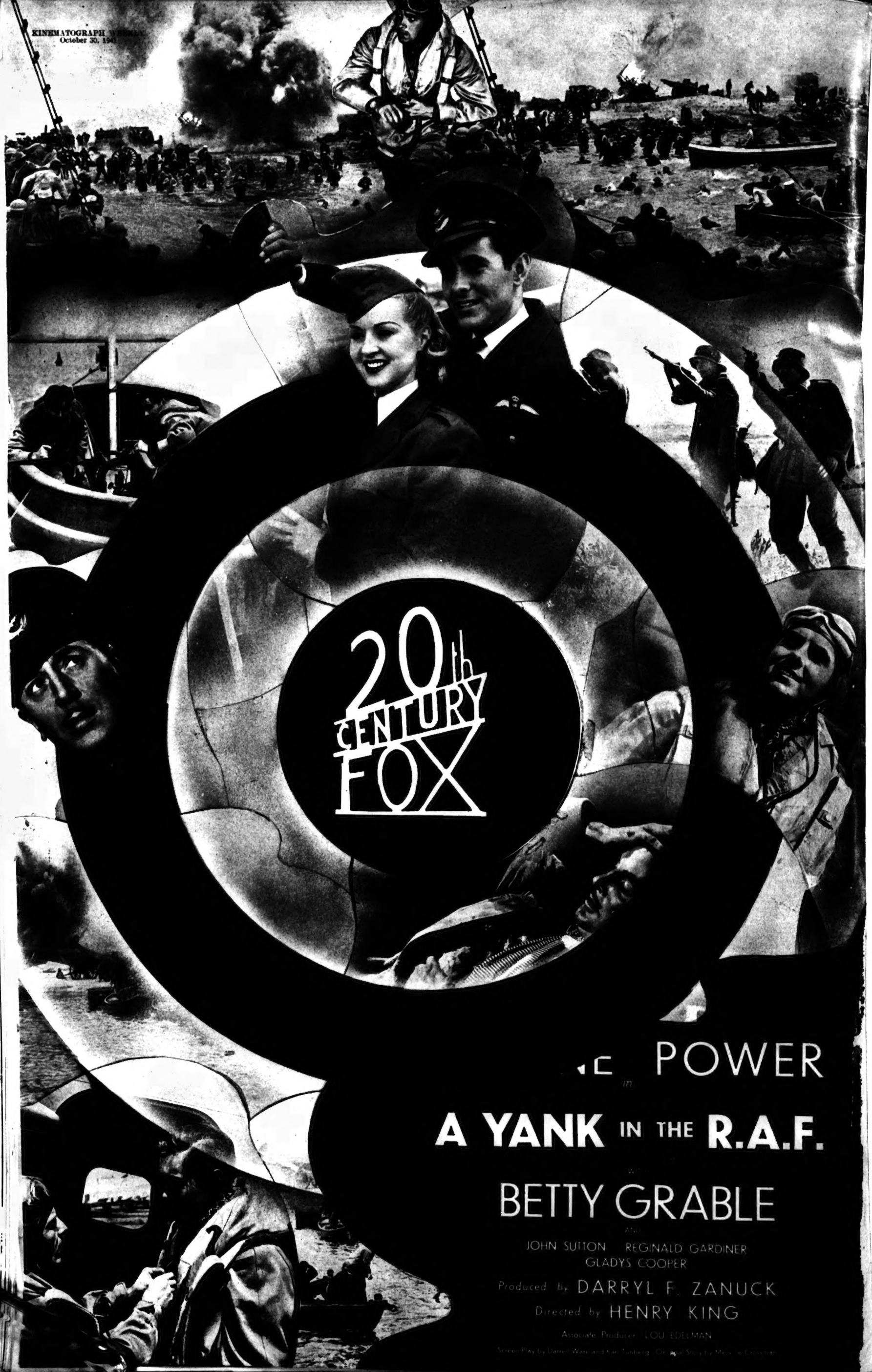
the cloud on the shining Aldrich reputation is only temporary, but, as might be expected, the inimitable Henry gets out of the jam in a characteristically fantastic "Aldrich" way. He is helped by his best girl, played by Marion Anderson, and his faithful henchman, Dizzy.

Signs of the Times
THE MAGAZINE OF THE SCREEN
Show it — it pays!

At least once in every lifetime an event stands out.
So with motion pictures one will outshine all others . . .
Twentieth Century-Fox
present their supreme achievement

TYRONE
POWER
IN

BETTY GRABLE


20th CENTURY FOX
POWER
in
A YANK IN THE R.A.F.
with
BETTY GRABLE
AND
JOHN SUTTON REGINALD GARDINER
GLADYS COOPER
Produced by DARRYL F. ZANUCK
Directed by HENRY KING
Associate Producer LOU EDELMAN

REGIONAL COMMISSIONERS AND PATRONS' NEEDS

TOO GREAT INSISTENCE ON WEST END NEEDS—*declares HINGE*

MEMBERS of the Northern Branch C.E.A. manifested apprehension when advised that a Regional Commissioner had, on his own authority, ordered a 7 o'clock "curfew." They were correspondingly appreciative when advised that the General Council had made prompt representations, and not only had the Order been quashed, but that all Commissioners and Chief Constables had been circularised against the repetition of any such casual action in the future. Stanley Gibson presided.

Outlining alarming possibilities in his report on the meeting of the General Purposes Committee, F. W. MORRISON said that exhibitors were deeply indebted to the General Secretary for the tactful and effective preparation of the atmosphere in which the President, Mr. Hinge and others were able to meet the Parliamentary Secretaries and Ministers. "It was discovered," he said, "that no instructions whatsoever had been issued by the Ministries which could legitimately be interpreted as even hinting that a 'curfew' was desirable. On the contrary, the Ministerial attitude was wholly sympathetic towards the view that the people were entitled to all the relaxation and entertainment possible in the conditions. Herbert Morrison, I was surprised to learn, was favourably disposed towards performances up to 11 o'clock.

"As a result of the discussions, Commissioners have been notified that they are expected to assist, and not to obstruct, the provision of rational entertainment for the people. On their part, police authorities are required to consult the Association before imposing serious restrictions on exhibitors."

Invited by the Chairman to elaborate Mr. Morrison's report "from the inside," E. J. HINGE began with a tribute to Brendan Bracken. "I believe," he said, "that at last we have a Minister of Information who really knows what needs to be done, and who is ready to hear anybody who may be able to show how it can best be done.

"This latest success of the Association tends to prove anew that nothing is impossible if you have the right man, who knows the right people, and who can pick the right time to go to them with the right story. We have such a man in Mr. Fuller. His was the strategy, and our President supplied the tactics. Good staff work! And it couldn't have been better done."

Out of Touch

Dealing restrainedly with the attitude of the Midland Commissioner, and with the attitudes of certain police authorities elsewhere, Mr. Hinge said: "I cannot help feeling that, without the smallest ill-will towards our Industry some of these authorities never consider it, because they never really consider the needs of the mass of working people.

"Let us suppose that a Minister inquires casually if there is any sort of reason for a 'curfew' in the country. Certain authorities begin with the assumption that the inquirer favours a 'curfew.' They seek to play for safety by anticipating it, for that type of mind sees all the dangers of freedom and none of the dangers of repression and restriction.

"Further, there is a tendency in high places to regard every problem from viewpoint of the West End; a tendency to rate too highly the place of transport in the provision of entertainment. I have conceived it my job to introduce them to the conditions of the provinces; to show that, instead of riding into town, an increasing number of citizens seek their kinema entertainment in the suburban houses on their doorsteps. And it may be that the arguments have not been without effect.

Ill-Judged Timing

"Not that we have no such troubles in the provinces. There is the case of Sunderland. Kinemas there are to be cleared by 9.45 o'clock. That means that the proprietor of a theatre running only two evening performances must begin somewhere about 5 o'clock. He shows to empty seats for, perhaps 90 minutes, he has queues from 7.30 onwards. Most of those in the queue cannot get in to see a full show. They say unkind things about the proprietor. Nobody benefits.

"This has come about because the Chief Constable wants people off the streets early. He does, mark you!

"*So does Hitler. He knows that the longer our people have to sit at home twiddling their thumbs, the lower their morale will sag.*

"It simply will not do. As somebody has pointed out, you cannot logically insist on some people going home early while insisting that others shall stay out all night fire-watching.

"Authorities are not deliberately obstructive, you know. They wish to lighten their own responsibilities; to be on the safe side. It is not unnatural; but it won't do."

The meeting, well pleased with early rescindment of a dangerous precedent, decided to send a formal letter of appreciation to the President, members of the General Council, and the General Secretary.

Seven Days per Short!

W. CARR directed attention to the implications of an instruction that M. of I. "shorts" must be shown on all "seven days" for which the film was sent to them.

"It can't be done," he said bluntly. "In the first place, many of us don't open seven days a week; in the second, audiences of houses like mine, in which we have three changes of programme weekly, won't endure the same 'short,' however good or valuable, for six nights. They would tear up the seating to throw at me."

A member mentioned that he had received a complaint because the M. of I. "short" was dropped for one performance and one of six evenings. And again it fell to "Teddy" Hinge to pour oil on troubled waters.

"It is the London complex again," he explained. "They seem to think that every kinema begins at 11 o'clock and goes on for 12 hours daily seven days a week. We need only to explain the difficulties, and the Ministry will perceive readily that overshowing is poorer propaganda than undershowing."

The CHAIRMAN's suggestion that Mr. Fuller be asked to do the explaining was accepted without demur.

De-requisitioned

Then a curious case at Kirbymoorside gave the members further reason to be pleased with their national officers. At that small town a kinema—the only one showing regularly in a 12 miles area—had been requisitioned by the military authorities. They appeared to make no use whatever of it, and ignored all appeals of the proprietor to let him get on with his business.

The case was ultimately delegated to the Association. Within three days Mr. Hinge accompanied "a competent military authority" to the place; he found it "unsuitable," and it was promptly handed back to the owner.

Mr. MORRISON was able to assure members that, soon, there would be no further ground for complaint that the same material frequently appeared in M. of I. shorts and news reels. Henceforward, the Ministry would see to it that there was no duplication.

Inequitable Insurance

Once more the matter of the Western Electric's insurance scheme was raised, this time by Mr. BELL. "It is all very well to tell us that the Board of Trade are examining this problem sympathetically," he said, "but what we need is a declaration of the first principle that the owner of an installation is manifestly responsible for its insurance, not the hirer. We are not buying the equipment. It never becomes ours no matter how long we keep and pay for it."

Mr. HINGE explained, once again, that the vital difference was that, in this matter, the exhibitor had an insurable interest in the maintenance of the equipment in working order. "It is your interest you insure, not the machine," he said; "but if anybody asks me how the business is going to work out equitably I shall have to admit that I'm hanged if I know."

A Current Problem

That gave F. McCULLOCH (Horden) an opportunity to voice a grievance not uncommon, apparently, in the coal mining towns and larger villages of Northumberland and Durham.

Many of these small kinemas obtain their electric power from the local colliery. Immediately an "alert" is sounded, the power is cut off and the show has to stop. Members understood that this was by the decision of the miners themselves.

Mr. McCulloch said that he had made sundry applications for a separate circuit from the pit power house—the "grid" does not supply this area—but the company's electrical engineer had told him that, while he was perfectly willing to provide a special circuit for the kinema, he could not get the material.

Mr. McCulloch thought that the Association should be able to "do something about it." The members, however, were unable to see what could be done, until Mr. HINGE suggested that there would be no harm in applying to the Ministry of Supply for "priority" supply of the necessary wiring, etc.

"The kinema in question is doing a national service, it has a claim to consideration, and I think we might very well appeal to the Ministry," he said. The Branch thought so too and Mr. McCulloch was somewhat comforted.

Fire Watchers' Allowances

F. M. HORSFALL (Gaumont-British) inquired if any member had been successful in recovering from the authorities the statutory reimbursement of fire-watching costs. None had, apparently.

Mr. Horsfall then inquired if anybody had received the requisite forms of application for reimbursement. None had; but several pointed out that it was unlikely that the authorities would send the forms. Obviously the course was to apply for them. Mr. Horsfall thought that there was something in that and he would apply forthwith.

Thereafter, he would also apply promptly for the money due which should be paid monthly and which, as in business bound, he desired monthly—if he couldn't get it weekly.

Objections to Standing

Alderman T. C. Dowd, who presided at the annual licensing sessions at Liverpool, on Friday, said the justices strongly objected to people standing in gangways at theatres, other than in the standing room allowed, and they hoped the practice would be stopped.

Northern Kinema Ball

Members expressed themselves unanimously in favour of holding the Cinema Trades Ball next year as usual. The date fixed provisionally is the second Friday in January. Last year the ball yielded £200 to the Benevolent Fund.

A scene from A YANK IN THE R.A.F., 20th Century-Fox production, reviewed in this issue

MAN-POWER AND CURFEW PROBLEMS OF THE C.E.A.

Presidential Review

GOVERNMENT CONSIDERATION FORESHADOWED

REFERENCE to the curfew question, and approaches made on behalf of the Association, were made by the President, Lt.-Col. Lewis, in addressing a meeting of the Leeds branch of the C.E.A., at which he and W. R. Fuller, the General Secretary, were guests.

Mr. LEWIS said the year had not been an easy one, and a lot of difficulties had been presented in encountering Government departments. The principal problem for months was the reduction of man-power. First and second operators were to be reserved at the age of 25. Then a new schedule was brought in, and it was suggested that they should be de-reserved up to and including the age of 35. It was realised that would be a serious thing.

They got in touch with the Ministry of National Service, with whom they had protracted relations, and assisted by other departments and the Ministry of Information, it was eventually agreed that second operators would have to go up to 35 years of age while first operators are still reserved up to 35.

He could say that they were not being called up after 25. If ever any reserved first operator left to go to another job, etc., and they promoted the second operator his change of status should immediately be notified.

As a registered second operator he was liable to be called up, but by being re-registered as a first operator he would not be called up if he was over 25. With regard to any boys of 18, they should see to it that they were registered as projectionists without any trimmings. A lot of them used the description like "projectionist and electrician," or "projectionist and assistant manager," and so on, and that meant that they were automatically de-reserved and could be drafted into industry or other services. Projectionists had brought a lot of trouble on themselves by registering in hi-falutin' descriptions.

Usherettes

Mr. LEWIS said the calling up of usherettes then became a problem, and this was halted for some time. He could not help but be impressed with a necessity of obtaining man and woman power necessary to prosecute the war. When the case was put for industrial and fighting services every other service seemed puny by comparison.

When it was suggested that usherettes should be taken away there was the concession that managers were asked as to the value of the girls and there was a chance of retaining some of them. He felt that, despite what was being done by the officers in London exhibitors did not help themselves in putting their cases adequately. His opinion was that they should be grateful to the Ministry of Labour for the consideration shown.

The PRESIDENT said he had been accused throughout the country of adopting a non-belligerent attitude. He hoped it was by a minority. He took the view, and he still held it, rightly or wrongly, that in ordinary circumstances far more could be achieved by conciliatory action than by bludgeon, and he thought events had proved that he was right.

Then a situation arose which was entirely different. The General Secretary one day told him the disquieting news that Chief Constables, Regional Commissioners, etc., were considering a curfew, and closing of kinemas at a very early hour throughout the country.

This was made manifest in the area he represented—the Birmingham and Midlands area, where it was contemplated that from November 4 kinemas should close at 7 p.m. That was in a vast industrial area employing thousands of people—the majority working seven days a week.

Quite apart from the maintenance of industry, there was a necessity of adequate recreation for those people on important work of making munitions, and he thought that a political crisis might arise. The General Secretary should let the Prime Minister know what was happening behind the scenes, as it might be possible that there was something happening that the Cabinet were not fully conversant with.

A Time for Fighting

Lt.-Col. LEWIS said he thought there was no time for a round-table conference. It was a case of getting up on both feet and fighting. He had told the General Council some time ago that he would not hesitate to take such a step if necessary. He felt there could be no question of delaying this matter.

When the General Council met the following Wednesday, he made a certain statement, not one whit of which he would withdraw. He made that statement with a knowledge of what it meant, and if everything had not worked out as it did, the step he would have called upon exhibitors to undertake might have caused serious misgivings.

Real Consideration

Mr. Lewis referred to his interview with Col. Llewellin, Parliamentary Secretary to the Minister of Labour, William Mabane, M.P., Parliamentary Secretary to the Minister of Home Security. In a long discussion they received every consideration. Both gentlemen were forbearing, sympathetic and anxious to help, discussing each point in an intelligent and understanding way.

Mr. Mabane, added the President, displayed surprising knowledge of the Industry. He had himself explained that while not expecting any ministerial department to write to Chief Constables and Regional Commissioners in any way affecting their powers, it was suggested that where there had been no raids normal time should prevail and in other areas 10 o'clock should be the time.

They agreed to put all facts before respective ministers. The case of people coming home at 6 and having nowhere to go afterwards was emphasised, with even limited sources of supply for public houses. It was the most serious problem the Trade had had to face.

If they thought of a 7 o'clock closure and the economic future of the Industry they would realise the position they were in. Further, these representations and letters written by Mr. Fuller in his inimitable and statesmanlike manner to the Ministers concerned were something upon which they could congratulate themselves after taking stock of Mr. Morrison's statement re the importance of keeping open entertainment until a late hour.

They were grateful to Mr. Morrison. He was not going to say he had done it for them. He had acted in the interests of the country. He was a man who had a keen regard for welfare for men and women throughout the country. He had, by making this statement, taken away from them a monumental burden which had been causing a great deal of worry.

If anything untoward happened so far as raids, etc., and he hoped it would not, then the position so far as people going to kinemas would solve itself. He hoped they would continue to keep the doors open and provide mental relaxation for millions of workers who needed it, that which only the kinemas could give. He felt they would also have the sympathetic consideration of the Government.

LAUGHING AT THE SOVIET

Public Reaction Anticipated

M. McCULLOCH, at the Northern branch meeting, invited the advice of the members in reference to his booking of the film "Comrade X." "It satirises everything Russian, you know, and I am sure that, in my district, they would not stand for it now," he said.

Mr. HINGE observed that there was an initial intimation of the print that "the picture should not be taken seriously," but that, in the manner of folk, most people would not notice it. "There is something in Mr. McCulloch's doubts," he said.

Agreeing, the CHAIRMAN said that while "Comrade X" had proved a money-maker and had been taken as a huge joke in his district, he could well imagine that, with Russia fighting so gallantly on the Allied side, it might offend lots of people elsewhere. "I feel sure, however, that M-G-M will cancel your bookings if you intimate to them your fears," said Mr. Gibson. "In fact, I believe that they intend to withdraw it, anyway."

Booking Problems Caused by Pre-releases

"RESOLUTIONS USELESS"

—says General Secretary

PRE-RELEASES were again discussed at the quarterly meeting of the S. and E. Lancs branch, at Manchester, on Friday. On this occasion, W. R. Fuller made an informative contribution to the suggested solution of the problem. J. Mather, who presided, voiced a hearty welcome to the president, Lieut.-Col. S. K. Lewis and to Mr. Fuller.

Admitting that he risked being regarded as a nuisance, ARTHUR PEEL stated exhibitors' grievances on pre-releases, asking the Press not to report his remarks about a certain film for which there had been a private preview, in advance of the ordinary Trade show.

The C.E.A. had already taken up this matter with the K.R.S., and had received a reply which was anything but helpful or satisfactory. In present circumstances, the renters appeared to be encouraging pre-releasing.

The trouble being experienced in Lancashire was spreading to other districts. Owing to the dislocation which these pre-releases caused, exhibitors were often asked to rearrange their dates. He was now declining such requests.

Wanted A Solution

Reference having been made to the circuits, the CHAIRMAN emphasised that the independents had buying power which the renters could not afford to ignore. Everybody was familiar with the problem; what was wanted was a solution. Mr. Peel should come forward with a constructive proposal which could be placed before the K.R.S.

Neither the independents nor the circuits wished to delay the release of films to the public. If the circuits could take a big film immediately, and the independent could not, owing to the number of films already booked, what was the remedy?

By booking on a hand-to-mouth basis and hoping for good films to come along fairly regularly, some theatres certainly placed themselves in a position of advantage, but how could the situation be changed? Release of films a long time after the Trade show caused them to lose value, and the renters knew it. It was generally agreed it would be beneficial to get quicker releases, but how?

Limit Bookings to Three Months

COUN. J. C. WHITTAKER suggested a resolution advising exhibitors to curtail their booking to a three-months' period (instead of working to six months, as many now did), in order to provide dates for new films. The branch must also state in its resolution that it deplored the previews of films which were to be pre-released.

"That resolution would not carry any weight," replied the CHAIRMAN.

"Passing the Buck"

Returning to the attack, Mr. PEEL said exhibitors had been advised to place their difficulties before the Association. He had done so and now the buck had been passed back to him, as he was asked to indicate the solution. He was not satisfied with the manner in which the subject of pre-releasing had been handled. He had refused bookings on half a dozen films which had been pre-released. That was one way in which exhibitors could bring the weight of their influence to bear. The C.E.A. should not be satisfied with the K.R.S. reply.

Not Afraid of Publicity

"I am not in the habit of passing the buck," retorted CHAIRMAN J. MATHER. Referring to Mr. Peel's request that certain facts which he had mentioned should not be reported, Mr. Mather said exhibitors were assembled for open discussion, and as pre-releasing was considered to be an important topic, he was not afraid of the Press reporting anything he had to say on the subject. It was a waste of time to be constantly raising this matter unless there were constructive proposals for a solution.

J. BREARLEY asked if it were not a fact that members of the branch were as guilty as members of the K.R.S.

Fuller's Plain Facts

GENERAL SECRETARY FULLER brought the discussion into the focus of the practical. One approach to a solution lay in exhibitors fundamentally changing their methods of doing business. If they were prepared to do so it might be found in about three months.

Booking dates were stated in contracts. If exhibitors agreed to make alterations, without endeavouring to obtain an adjustment in the percentage terms, they had only themselves to blame.

The big circuits did their business in quite a different way from the independents. Every big picture coming along was earmarked. Furthermore, they were quicker in booking dates than were the independents, who were often booked up for periods as long as six months. The circuit bookings might be spread over only two or three months.

By having their date books full for a long period ahead, exhibitors would always be at a disadvantage against the circuits. Passing resolutions would not help. Some exhibitors purposely kept open date books to fit in any big pictures which came along.

"As independents, you have to fundamentally alter your methods of doing business if you wish to find a solution," was Mr. Fuller's parting shot.

The meeting thanked him for his exposition.

Staff Deferments

The CHAIRMAN reported that a deputation had waited on Ministry of Labour officials to discuss the reservation of male staffs in key positions and the deferment of calling up notices in etain grades of female staff (chief box office clerks, chief cashiers and girl supervisors who were acting as forewomen). These latter deferments were for a period not exceeding two months.

Girls who were being trained to take the place of operators would not get calling-up notices, but they must be solely employed in the operating booth.

The GENERAL SECRETARY strongly advised exhibitors to have regard for the future, and to have two or three girls in training. Anyone who could read the signs would appreciate that staff shortage in the future was likely to become acute.

On the proposition of Councillor J. C. WHITTAKER, a resolution was adopted thanking the Chairman and Secretary for the work they had done on staff matters in the interests of the general body of exhibitors.

Nominations for Office

It was decided, on the motion of J. BREARLEY, seconded by W. EASTAWAY SMITH, to adopt rule X, Clause 3, governing the nomination of branch officers and committee by post. The purpose of this is to save time at the annual meeting which will be held in Manchester in January next. It was left to the executive committee to fix the date and to make the arrangements.

The President's Review

LIEUT.-COL. LEWIS then addressed the meeting, and discussed the insurance of W.E. apparatus, the early closing of kinemas and the earlier cessation of local passenger transport services.

He confessed that if before his election to the presidency he had been enabled to peer into the future and to perceive the magnitude of the problems which had arisen, probably he would not have been so keen to be president. However, when he looked back he had no regrets, and he looked to the future with feelings of optimism.

Negotiations on W.E. Position

Referring to the W.E. position, the PRESIDENT said he was not at liberty to report the actual developments to date because discussions were still in progress. Anything he might say on the subject might only risk prejudicing the situation. He hoped, as a result of these negotiations, it would be possible ultimately to put before exhibitors a better proposition than had been offered by W.E.

"Please do not ply me with questions which might cause me to refuse to answer, or, if I did, would prejudice exhibitors throughout the country," he added.

Quota Troubles

J. BREARLEY spoke of the difficulty exhibitors were experiencing in complying with quota requirements. Was there any prospect of relief being afforded them?

The PRESIDENT said the question of the shortage of product had been taken up with the appropriate authorities. If members could prove that they had tried, to the best of their ability, to fulfil their quota obligations, he thought reasonable consideration would be given to their cases at the end of the year.

Paper Salvage

W. W. LLOYD (Oldham) indicated how exhibitors might help in the paper salvage campaign. Half-tickets, booking tickets and stubs of old books might be collected and forwarded to a central dump and placed at the disposal of the salvage authorities.

False Alarm

J. J. MCCRACKEN called attention to a report alleging that the K.R.S. had held a meeting, the main purpose of which was to arrive at a decision not to book films on a flat rate for Sunday shows. No doubt, the officers of the C.E.A. would watch the situation carefully.

The GENERAL SECRETARY replied that it had been consistently stated by the K.R.S. that they did not interfere with the relations between their members and exhibitors. He had been informed by Mr. Hill that the report was totally incorrect. Had there been any truth in it it would certainly have roused the country.

That Bad Lad

The PRESIDENT took the opportunity of acknowledging the excellent service which had been rendered by the officers and delegates of the branch, whose chairman (J. MATHER) he described as "one of the most awkward members of the General Council."

The meeting concluded with votes of thanks to the President and to the General Secretary, whose visits to the branches were commended.

OLDHAM STAFFS AND SUNDAY WORK

When a number of applications for permission to have Sunday concerts at local kinemas were being considered by the Oldham (Lancs) Watch Committee, Alderman Shepherd raised the point of whether the staff at these places were granted a day off for working Sunday.

The chairman stated that if it was reported to them that the conditions imposed were being ignored, they could refuse similar applications in the future.

A number of applications for Sunday concerts were granted.

Robert Young, Ruth Hussey and Lee Bowman in a scene from MARRIED BACHELOR, which M-G-M is Trade showing to-day (Thursday)

SHEFFIELD THINKS AGAIN

Government Ruling Upsets Local Curfew Decision

THE Home Secretary's announcement that kinemas would not be compelled to close earlier than 10 p.m. was made soon after the Sheffield branch had come to an arrangement with the Chief Constable in regard to closing hours. This arrangement was that the central houses should close between 9 and 9.15 p.m. and the suburban houses at 9.45 p.m. In view of Mr. Morrison's announcement the matter was again considered by the branch.

The CHAIRMAN said the announcement by Coun. H. S. Gent was largely as a result of the letters of the General Secretary, and the speeches of the President (Col. Lewis). They, in effect, had told the Government that if the kinema business was interfered with to such an extent as to make it uneconomical to carry on exhibitors would seriously consider closing altogether.

Praising the President for the stand he had made, Coun. GENT said: "There are certain people with high-sounding names who think they have only to wave a magic wand of authority vested in them to do what they like with our Industry. Thank God we have a president who can give a rap as well as take one."

Referring to the arrangement with the Chief Constable for closing in Sheffield, the CHAIRMAN asked if members desired that the Chief Constable should again be approached for approval of closing hours in accordance with the Home Secretary's announcement.

This was recommended by C. A. WHEATMAN (A.B.C.), who said his theatre would remain open every night until 10 p.m. He proposed that the Chief Constable be asked to approve of 10 p.m. closing time for the centre of the city, and 10.30 for the suburbs.

There was no seconder to an amendment proposed by G. W. KEETON that the hours remain as at present fixed, and Mr. Wheatman's proposition was carried with only one dissentient.

Insurance

A subject raised at a meeting of the General Council, that of the rate of insurance for suburban kinemas, was discussed.

Coun. GENT said he brought up the matter at a meeting of the General Purposes Committee. Kinemas in the provinces were called upon to pay 6d. per cent. more than the theatres in the Metropolitan area. That might have been all right in the days before the fire brigade services were organised on a proper footing, but now they were equal.

The General Secretary had written to the Fire Office Association, said Coun. Gent, and the reply was that in the experience of the insurance companies the risk in the provinces was still far greater than in the London area, and the request that suburban kinemas be put on the same schedule of rating as London could not be acceded to.

"There, for the time being, the matter rests," said Coun. GENT, "but I think that in a short time we should take up the matter strongly."

Backing the War Effort

The Sheffield branch has drawn from the National Savings Committee an acknowledgment of the great help the kinemas are giving the Government.

Recently the branch gave reasons why it had not recommended members to show a Warship Week film as well as the usual M. of I. picture. In the letter to the Secretary of the National Savings Committee ARNOLD R. FAVELL, the branch secretary, said:—

"My members are much offended that this Association has not been asked to appoint a representative to any committee which might require publicity. In view of the fact that we are the second, if not the first, source of information to the public they feel that they should at least have been asked to appoint a representative to appropriate committees."

In his reply, the Secretary of the National Savings Committee wrote:—

"I entirely agree. I have put it strongly to our President to-day that we could not have better use than that which can be given by the kinema managers of this country. I am very grateful to you for having reminded me of what should have been an obvious position. The National Savings Committee have had nothing but the greatest help from the kinema Industry."

Calling Up

Speaking of the calling-up of female labour which, he said, was a serious menace to exhibitors, the CHAIRMAN thought exhibitors should be represented on the Labour Exchange panels dealing with cases of women called up from important positions.

On the proposition of C. A. WHEATMAN, it was decided to make application for representation on the panels.

A Donation to C.T.B.F.

The benevolent committee of the Sheffield C.E.A. is to review its grant of £66 13s. 4d. to the C.T.B.F., to be made up to £100 by the renters, following correspondence between the branch and Reginald Bromhead.

The grant is Sheffield's contribution to the Cinema Day effort of the C.T.B.F. The Penny per Seat scheme was not adopted by the branch, which has its own benevolent fund.

CURFEW—DEATH KNELL

S.E. Lancs Licensing Discussion

If the curfew for the early closing of kinemas became an absolute fact the whole Industry would have become decidedly uneconomical, said Lt.-Col. Lewis at the S.E. Lancs branch meeting. Had kinemas to close down at 7 p.m., what would the business of the Industry be worth, not only from the point of view of the exhibitors, but from the point of view of the producers and the renters?

It would have been a serious calamity with the possibility of grave psychological effects on war workers who, after working 12 or 13 hours a day, needed relaxation.

Suburban kinemas depended for patronage on people who lived on their own doorstep and did not rely on public transport services like the city theatres did. The Industry could congratulate itself on the manner in which it had emerged from one of the thorniest and most difficult situations it had ever had to face.

Children and Sirens

Mention was made by one exhibitor of the proposal that had been made by the authorities to the licensees of his town that in the event of an air raid warning children should be removed from the theatre and transferred to the nearest air raid shelter. Had the local authority any right to make that proposal irrespective of whether the children were accompanied by adults or not?

W. R. FULLER suggested that points like this should be discussed in a friendly way with the local Chief Constable. Difficulties might be smoothed out by tactful negotiation. Exhibitors had to be mindful of their responsibilities, actual and potential, to themselves, the Industry and the public.

H. WOOLF remarked that in many places children had to be off the premises by 8.45 p.m. In the event of a siren the local air raid wardens could render useful service in conducting children to the nearest shelter.

Discretion for Managers

In the course of further discussion, H. NEWBOULD stated the difficulty of laying down any hard and fast rules. Discretion should be allowed the manager to use his own initiative according to the circumstances that prevailed.

Another exhibitor questioned the wisdom of placing additional responsibility on an already over-burdened manager. It would be better to get firm rulings from the police instead of leaving the onus of decisions on managers.

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NEWCASTLE	Stolls	Tuesday	November 4	10.30 a.m.
CARDIFF	Park Hall	Friday	November 7	10.45 a.m.
LEEDS	Tower Cinema	Thursday	November 13	10.45 a.m.
BIRMINGHAM	Scala	Friday	November 21	10.30 a.m.
LIVERPOOL	Scala	Tuesday	November 4	10.45 a.m.
GLASGOW	Green's Playhouse	Friday	November 7	10.45 a.m.
MANCHESTER	Th. Royal	Wednesday	November 12	10.45 a.m.

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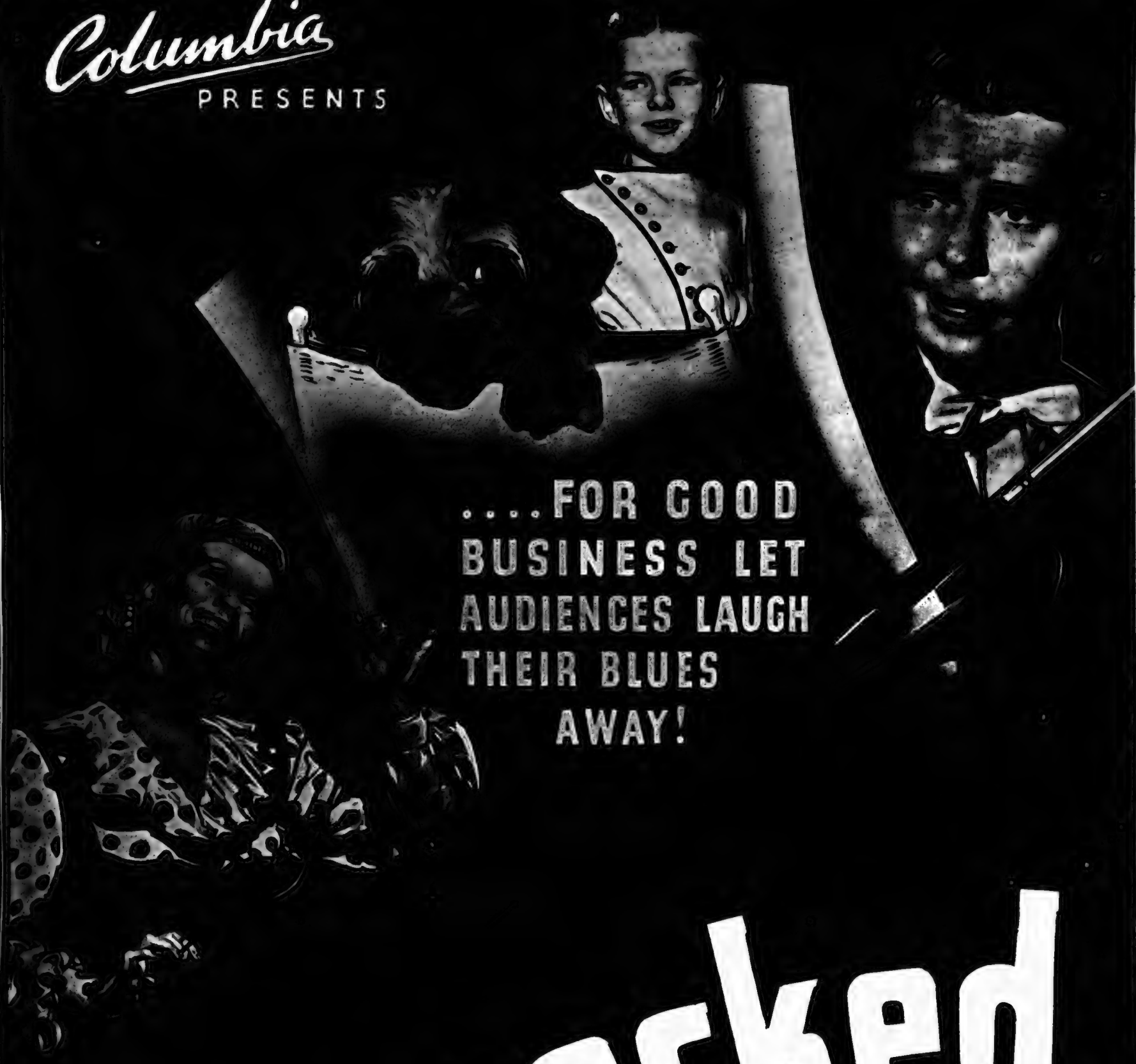

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MANCHESTER	Th. Royal	Tues.,	Nov. 11, 10.45 a.m.
LEEDS	Ritz	Tues.,	Nov. 4, 10.45 a.m.
NEWCASTLE	Essoldo	Fri.,	Nov. 7, 10.30 a.m.
LIVERPOOL	Forum	Wed.	Nov. 5, 10.45 a.m.

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LIVERPOOL - Forum - - Fri., Oct. 31, 10.45 a.m.
BIRMINGHAM Forum - - Tues., Nov. 4, 10.30 a.m.

Rudy Vallee, Rosemary Lane, Allen Jenkins and Richard Lane in TIME OUT FOR RHYTHM, which Columbia Trade showed recently

MAGISTRATES REVISE CLOSING HOURS OF KINEMAS

10 p.m. Curfew Predominates

Winter closing hours of Liverpool kinemas were discussed at the annual licensing sessions on Friday. The justices agreed to 10 p.m.

It was intimated that the justices had in mind 9 p.m. closing, as last winter. R. K. Milne, for the North-Western branch, suggested 11 p.m., subject to the licensees agreeing to close earlier in conformity with any request that might be received from the Chief Constable.

He called attention to a letter from the Ministry of Home Security referring to an announcement in Parliament that unless heavy raiding called for special measures in any area, closing hours should not be fixed earlier than 10 p.m., and that wherever possible the police should avoid fixing earlier closing.

It was pointed out by the magistrate's clerk that these were not the instructions to the licensing authorities.

The Air Raid Situation

J. M. Cannon said it was illogical to close kinemas at 9 p.m., yet when a raid occurred earlier to expect them to keep audiences inside and entertain them with music until 4 a.m. on several occasions. Many patrons remained. When raids occurred kinemas had a bad time and could only make up leeway by keeping open in better times. People on war work could not attend matinée shows and could not get to the kinemas before 7 p.m.

One magistrate said he understood kinemas were declaring larger dividends than for the last five years. Mr. Cannon replied he was sure the magistrates were aware of the effects of E.P.T.

The justices sanctioned 10 p.m. closing.

Birkenhead Hours

Birkenhead Watch Committee recommends the Town Council to grant the renewal of kinema licences.

The hours of opening on weekdays are to be 1 p.m. to 11 p.m., subject to the discretion of the Chief Constable, who has fixed 9.30 p.m. as the closing hour for the winter months.

Sunday opening between May 1 and September 30 will be from 5 p.m. to 10 p.m., and from October 1 to April 30, from 4 p.m. to 9 p.m.; Good Friday and Christmas Day hours to be from 2 p.m. to 9 p.m.

Bristol Wants Later Hours

Bristol exhibitors have asked the local licensing magistrates to remove the stipulation that kinemas must close at 9.30 p.m., but up to the time of writing no reply has been received. Exhibitors want an additional hour, especially as dance halls can continue to 10.30 p.m.

Wolverhampton Retracts

The operation of the 9 p.m. curfew which Wolverhampton announced a few weeks ago has been suspended pending further consideration in the light of the Home Secretary's announcement.

Entertainment managers at Wolverhampton have asked the Transport Committee to reconsider the decision to run the last bus from town termini at 9.30 p.m.

Paramount Chief Appeals for a Fair Deal

THE SINEWS OF FILM PRODUCTION

David Rose, managing director of Paramount, Fred Hutchinson, general sales manager of the company, and Tony Reddin, director of Theatres and Publicity, have just returned from a very successful and happy tour of the provinces, where they were enthusiastically received in every centre which they visited—Birmingham, Leeds, Newcastle, Manchester, Liverpool, Glasgow and Cardiff.

In every situation the Trade shows of Paramount's great romantic drama, "Hold Back the Dawn," synchronised with the visit of the Paramount executives, and in every instance the film was given a phenomenal reception.

It was amazing how exhibitors appreciated the second visit in a year from the managing director of Paramount. Among the many distinguished personalities who welcomed Mr. Rose were the Lord Provost of Glasgow and Lord Inverclyde; Dudley West of Liverpool; Captain Clift of Birmingham; and A. Caplan of Manchester.

Indicative of the kind of speeches made was that by Mr. Caplan, of Manchester, who declared: "Paramount are indeed fortunate that their affairs in England are in the hands of Mr. Rose. Paramount, as you all know, have a great and long reputation for fair and straight dealing, and for fine pictures.

"I have just had a few words with Mr. Rose regarding his visit here to-day, and I expressed my belief that such visits by the heads of renting concerns to the provinces are bound to be most helpful to all concerned, as personal contact helps to remove misunderstandings and engenders better feelings."

Replying to various speeches, David Rose said he wished to express his appreciation of the trouble exhibitors had taken in getting to the Trade show centres at such an early hour. It was for him a very pleasurable duty to call on his exhibitor friends and to obtain first-hand information about their problems and requirements, and to ensure that the different policies introduced into the vital question of distribution under Mr. Hutchinson were working out advantageously to exhibitors and Paramount alike.

Mr. Rose went on to say he felt he could not convey too forcibly to exhibitors that they were all, big and small, customers of Paramount, and that the revenue obtained from their theatres kept the wheels of the Industry turning. A fair deal was all that he asked, and Paramount were there to give them the product which their patrons wanted, and at a price which exhibitors could afford to pay.

"But," Mr. Rose emphasised, "we cannot make and continue to make pictures of such a high standard which they had been receiving without that fair price. Out of life and business," he declared, "you only get what you put into it."

"If Paramount were to 'bleed' you, such a policy would only last for a short time; and we, on our side, could not remain in business without the corresponding fair business deals on the part of the exhibitors.

"Paramount was the first company in the business, and, believe me, it will be the last one out," said Mr. Rose.

Exhibitors everywhere gave a tremendous reception to Fred Hutchinson, and although they used the phrase in Lancashire and Yorkshire—"If Fred gives owt for nowt, he generally does it for himself"—he was a true Yorkshireman in every sense of the word.

David Rose and Fred Hutchinson meet prominent Midland exhibitors at the recent Trade show of HOLD BACK THE DAWN (Paramount)

LIVERPOOL JUSTICES GIVE IN

Sunday Opening on Weekday Terms

TEST CASE ABANDONED

Liverpool justices have withdrawn the Sunday opening licensing conditions, the imposition of which caused the C.E.A. to take steps to test its validity in the High Court. The exhibitors' case was placed before the Justices at the Annual Licensing Sessions on Friday, where, after argument, the announcement was made that licences would be issued on the same terms as weekdays.

The restriction, without any qualifying condition as to the children being accompanied by parents or guardians, was imposed by the Justices at the September meeting, and this decision was considered to be *ultra vires* and contrary to public interest. Exhibitors declined to avail themselves of licences, and steps were taken by the C.E.A. to test its validity in a higher court.

The Exhibitors' Case

At the annual licensing sessions of the Theatres and Public Entertainments Committee of the Liverpool Justices on Friday, R. K Milne, who appeared for the North-Western branch, reopened the whole question by asking for the withdrawal of the restriction against the admission of children. He said that in the past it had been sufficient to exclude children when "A" films were being shown unless the children were accompanied by parents or guardians, and there had been no complaints. That arrangement gave satisfaction to the public.

In any case, the age restriction of 16 was arbitrary. There were boys of 16 who had earned the George Medal, even the V.C., yet it was suggested they were not to be admitted to a kinema on a Sunday.

Whilst Sunday opening was a war-time measure for the benefit of H.M. Forces, this exclusion of children meant that men home on leave could not have the pleasure of taking their children to a kinema on a Sunday; they must go alone and leave their children at home. This Liverpool restriction was going too far altogether.

It had not been imposed by any other Merseyside licensing authority. Parents should have the right to decide whether their children should go to the kinema or not.

A War-time Measure

R. S. Trotter, instructed by the Town Clerk of Liverpool, contended that the power to open kinemas on Sundays was conferred by the Defence of the Realm regulations for the purpose of providing recreation for the troops that may be in the area. Sunday opening was never intended to apply to children, who could attend the kinemas on the other six days of the week. If war workers wished to attend the kinema on Sundays, that surely pointed to the same conclusion that children should be excluded on Sundays.

Mr. Trotter added that the question had been considered by the Finance and General Purposes Committee of the Liverpool City Council and by the City Council itself.

The magistrates decided to grant licences permitting the attendance of children on the same conditions that apply on weekdays.

BE PUNCTUAL

Advice to Provincial Film Viewers

L. H. Leonard, Liverpool branch manager for Warners, has issued a timely reminder to exhibitors about the importance of trade shows starting promptly to advertised times. This is what he says:—

"In view of the earlier closing, and the consequent necessity of an earlier start of the kinema's normal programme, it is essential that the screenings should commence promptly at the advertised time." He asks exhibitors to be seated in the Trade show theatre before the time at which the film is to be put on.

Permission has been granted by the Manchester County Magistrates for Sunday concerts to be given between 6.30 and 9.30 p.m. during November at the Grand Kinema, Failsworth, for the purpose of entertaining troops and war workers.

A FINE CROP FROM M. of I.

NEW SINGLE REELERS READY

Thinking back eighteen months or so to the short films first distributed to put over the M. of I.'s propaganda, one can excuse a chilly welcome from critical exhibitors who regarded them as an infliction upon patrons who paid for entertainment. No such charge, however, can be pinned upon current productions of the M. of I.'s five-minute shorts, for they are admirably planned and produced by experts who know how to present what the Ministry wants to say in the way the public will enjoy.

Five such single-reelers are now ready for release: "Air Cadets" (Crown Film Unit); "Dangers in the Dark" (Public Relationship Film); "Battle of the Books" (Rotha); "Few Ounces a Day" (Rotha); "Special Despatch" (Army Film Unit); and "W.R.N.S." (Strand).

All of them are miniature masterpieces of conception and photography, and all are well worthy of five minutes' screening time and sure of audience interest. Yet even of these, two, "Air Cadets" and "W.R.N.S.," are definitely outstanding as calls to the nation's youth. The first gives concisely and interestingly the training of A.T.C. boys from the swearing in to the day the lad makes his first flight.

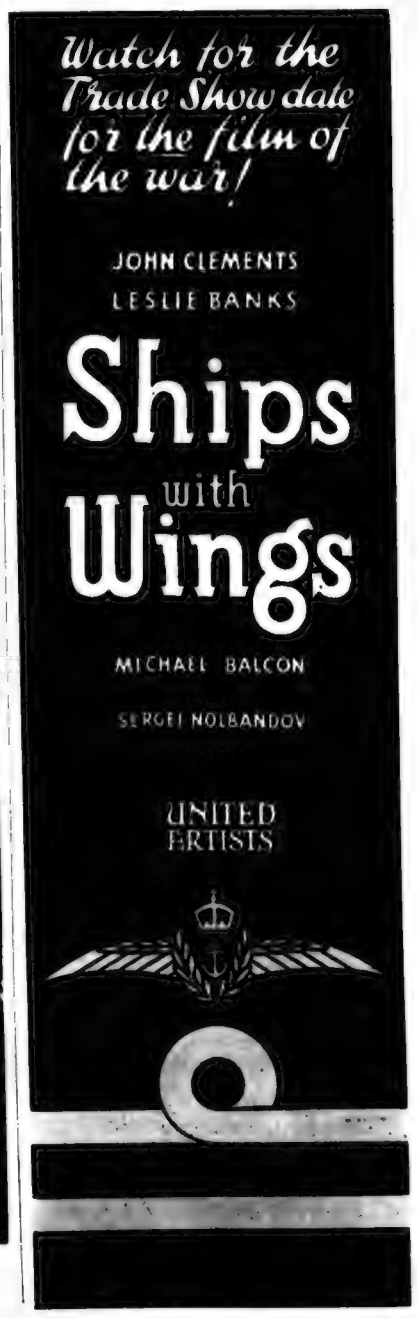
"W.R.N.S." is on the same angle but, of course, for the girls. There is no over emphasis in either, just plain, straightforward narrative and pictures certain to rouse enthusiasm in boys and girls in every walk of life.

BRENDAN BRACKEN CAN'T TELL

In the House of Commons, on Thursday Miss Thelma Cazalet asked the Minister of Information what percentage of the five British newsreels was of purely British origin and what was the proportion of British news shown in the newsreel theatres in this country?

Brendan Bracken said that he had no means of readily ascertaining a figure in answer to the question, and any estimate would be likely to be misleading. The contents of newsreels naturally varied according to the march of events, and the availability to the newsreel companies of suitable material.

Two hundred evacuee children were entertained by John X. Prendergast at the Clifton, York, the balcony of which was reserved.



New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Blazing Justice (Equity)—American.	55 min. (U)	Bill Cody, Gertrude Messinger.	Unpretentious but reliable outdoor melodrama. Story adequate, teamwork vigorous, staging picturesque and action fast.	Handy Western support for industrial halls and youngsters.
Buy Me that Town (Paramount)—American	70 min. (U)	Lloyd Nolan, Constance Moore.	Gangster regeneration comedy melodrama with a novel theme. Acting versatile, atmosphere refreshing and climax exciting.	Good average programmer. Nothing to harm youngsters.
Henpecked (Columbia)—American.	76 min. (U)	Penny Singleton, Arthur Lake, Larry Sims.	A new adventure in the Blondie series. Story slight, spun out to inordinate length, nevertheless generously endowed with laughs.	Good two-feature programme proposition for popular and industrial halls.
Hold that Ghost (G.F.D.-Universal)—American.	86 min. (A)	Bud Abbott, Lou Costello, Joan Davis.	High-pressure hotch-potch of comedy, crime, song, romance and mystery. Co-stars in grand form, treatment resourceful and musical embellishment popular.	Excellent comedy novelty thriller. Should not harm youngsters.
I Was a Prisoner on Devil's Island. (Columbia)—American.	70 min. (A)	Sally Eilers, Donald Woods.	Romantic melodrama with Devil's Island as setting. Badly treated prisoner makes good and exposes graft.	Quite good for popular halls. Not for children.
Life Begins for Andy Hardy (M-G-M)—American.	101 min. (U)	Mickey Rooney, Lewis Stone, Judy Garland.	Delightful domestic comedy drama, the latest of the popular Judge Hardy series. Story human and eventful, comedy relief bright and acting flawless.	Excellent general booking. Great for the family.
Marry the Boss's Daughter (20th Century-Fox)—American.	58 min. (U)	Brenda Joyce, Bruce Edwards	Romantic comedy with a big business background. Cast attractive, sentiment popular and staging lavish.	Pleasing programmer for the masses and family.
Monster and the Girl, The (Paramount)—American.	56 min. (H)	Ellen Drew, Robert Paige.	Far-fetched, macabre melodrama. Story absurd and thrills both theatrical and lurid.	Support for very uncritical audiences. Definitely not for youngsters.
Officer and the Lady, The (Columbia)—American.	59 min. (A)	Rochelle Hudson, Bruce Bennett.	Police melodrama with romantic element. Quite well acted and plenty of action.	Sound second for popular halls. Harmless for juveniles.
*Old Mother Riley's Circus (Anglo-American) British.	80 min. (U)	Arthur Lucan, Kitty McShane, Roy Emerton.	Spectacular slapstick comedy of the sawdust ring, interspersed with popular sentiment. Star's performance terrific, support versatile and staging excellent.	Excellent popular booking. Great for the family.
Perfect Crime, The (Columbia)—American.	63 min. (A)	Ralph Bellamy, Margaret Lindsay.	Murder mystery comedy drama, the latest of the Ellery Queen series. Story involved, but acting and staging adequate.	Fair average programmer. Nothing to harm youngsters.
Riders of the Purple Sage (20th Century-Fox) American.	54 min. (U)	George Montgomery, Mary Howard.	Well-made Western based on famous Zane Grey story. Plenty of action.	Good general Western booking. Grand for juveniles.
Sealed Lips (G.F.D.-Universal)—American.	61 min. (A)	William Gargan, June Clyde.	Compact and exciting G-man romantic melodrama. Story unusual, teamwork convincing, thrills realistic and light relief popular.	Very good popular programmer. Nothing to harm youngsters.
Time Out for Rhythm (Columbia)—American.	69 min. (U)	Rudy Vallee, Ann Miller, Rosemary Lane.	Romantic comedy drama of the show business, with a strong vaudeville cast. Story light, but musical embellishment versatile and staging lavish.	Fair average musicale. Safe for the family.
Yank in the R.A.F., A (20th Century-Fox)—American.	96 min. (U)	Tyrone Power, Betty Grable, John Sutton.	Spectacular aerial war-time comedy melodrama, describing the adventures of a young American with the R.A.F. Romantic angle trivial, but acting sound, and flying and evacuation of Dunkirk sequences thrilling.	Box-office title and star booking for the masses and the family.

* A British Picture.

REVIEWS FOR SHOWMEN

Old Mother Riley's Circus

Anglo-American. British (U). Directed by Thomas Bentley. Featuring Arthur Lucan, Kitty McShane and Roy Emerton. 7,200 feet. Release not fixed.

SPECTACULAR slapstick comedy of the sawdust ring, interspersed with popular sentiment, telling how Old Mother Riley saves a circus from being forcibly closed down and, at the same time, finds her long-lost daughter. The story, although ingenuous, leaves nothing out—there are kinema, circus, domestic and night-club sequences—and, what's more, Arthur Lucan, ably abetted by a good supporting cast and first-class production qualities, rings the bell every time. He gives his most exuberant and versatile performance to date.

We can go farther, his Old Mother Riley is the picture. It should need no further recommendation for the majority of halls. Excellent popular comedy fet, the best Old Mother Riley yet.

Story.—Old Mother Riley, formerly a world-famous music-hall star, turns to street singing for a living, but is hindered by an unsympathetic policeman. She becomes an usherette in a kinema, but finds herself lacking in the necessary tact. She then applies to the local labour exchange, and they fix her up with a job at a local circus. When she arrives she learns that Santley, the unscrupulous proprietor, has absconded with the takings.

With the help of Kitty, the star of the circus, and Bill, a likeable attendant, she gets rid of the bailiff and takes over. She discharges all the debts and discovers that Kitty is her long-lost daughter. At this juncture Santley turns up and demands control. The law is on his side, but by a lucky chance Old Mother Riley learns that the circus once belonged to her husband and that the deeds were lost in a gambling club. She visits the club, wins them back, kicks out Santley and Dan (a man who had attempted Kitty's life), and fosters romance between Kitty and Bill.

Acting.—Arthur Lucan is street-singer, usherette, phoney countess, fortune-teller, ring-master, gambler and mother as Old Mother Riley, and his exuberant versatility is one of the main pillars of the entertainment. Kitty McShane is adequate as Kitty, and John Longden and Roy Emerton are the best of the supporting players. There are also a number of first-rate circus acts.

Production.—The story is, in spite of its simplicity and occasional theatricality, more than capable of holding its own. With all the star's tremendous fooling and the richness of the circus backgrounds—happy and human sentiment pleasantly protrude.

Put another way, it is a boisterous yet rare box-office phenomenon, a one-man show in which popular sentiment and humour are infallibly balanced. Mass, industrial and family appeal is obvious. Star, prodigious title and production values redouble the certainty.

Points of Appeal.—Bright and pleasing story, grand pantomime by Arthur Lucan, versatile support, authentic circus backgrounds and acts, popular romantic and sentimental interludes, and box-office, star and title values.

Henpecked

Columbia. American (U). Directed by Frank R. Strayer. Featuring Penny Singleton, Arthur Lake, and Larry Sims 6,878 feet. Release not fixed.

THIS domestic comedy, a further addition to the "Blondie" series, concerns a family contretemps when Blondie's husband accepts a champion Great Dane in payment of a debt. How the bargain works out to the good of the family leads to many a comical situation, some laughable slapstick and amusing episodes from a couple of cleverly directed canine stars.

The film is inclined to run to length, but on the whole, it is homely and engaging comedy for the masses. Good two-feature programme proposition for popular and industrial halls.

Story.—When Dagwood Bumstead lends ten pounds to Cliff Peters, an old friend, his wife Blondie insists that he get it back at once. Cliff is a breeder of Great Danes, and he persuades Dagwood to accept one of his animals instead of the cash. Dithers, Dagwood's boss, sends him to see Waldo Pincus, a millionaire dog fancier, on a matter of business, and Dagwood arranges to sell him the dog. On the strength of this, Blondie makes certain household commitments, and when the sale falls through she is so exasperated that she plans to get a divorce. She sees things in a different light after consultation with a lawyer and, unknown to Dagwood, enters the dog for a show.

In the meantime, Dagwood and Dithers have planned to make Pincus a present of the dog to further their business deal. The complications which ensue create considerable excitement and distrust, but in the end the Bumstead family is so handsomely rewarded that Blondie is thankful her husband was induced to make such a deal.

Acting.—Penny Singleton and Arthur Lake preserve continuity of character as husband and wife, and Larry Sims and Danny Mummert are a couple of engaging youngsters. Edgar Kennedy is a welcome addition to the cast, and William Frawley is a convincing dog fancier.

Production.—The story is on the thin side, and the material hardly warrants such footage. However, the canine interest lends a novel touch to the familiar domestic scene, and the extravagant issues connected with a dog show should be good for many laughs with the majority of patrons.

Points of Appeal.—Series values, good acting, domestic comicalities, amusing canine incident, small child appeal and intriguing title.

A Yank in the R.A.F.

Twentieth Century-Fox. American (U). Directed by Henry King. Featuring Tyrone Power, Betty Grable and John Sutton. 8,779 feet. Released February 16, 1942.

SPECTACULAR aerial war-time comedy melodrama, describing the adventures of a gay, irresponsible young American with our Air Force. The culminating highspots, represented by the re-creation of the evacuation of Dunkirk and vital air action over Britain, are, in spite of a forgivable exuberance, both vivid and breathtaking, but the light-hearted romantic preliminaries are not always flattering to the great theme.

Nevertheless, there is no denying the film's good intentions and eagerness to foster keen Anglo-American relations. Few will refuse to accept the will for the deed or fail to recognise many of its healthy laughs and big thrills.

Star and title values are, of course, prodigious. Big box-office attraction for the majority of halls on irresistible sales values.

Story.—Tim Baker, an irresponsible young American, ferries a bomber to England. While in London he meets an old flame in Carol Brown, a fashionable night club entertainer, and decides to join the R.A.F. Later, he and Morley, his wing commander, become rivals for Carol, but just as competition gets a little too keen the two men are sent on night operations. Their engine stalls, but Tim lands the bomber safely in Holland.

Their arrival coincides with the German invasion of the Low Countries, but they manage to escape to England. They return to bomb the Germans at Dunkirk and, needless to say, Tim not only distinguishes himself, but returns to beat Morley by a short head for Carol's favours.

Acting.—Tyrone Power acts naturally and displays a keen sense of humour as the breezy, bombastic, life-loving Tim; Betty Grable is equally attractive in and out of uniform as Carol, and John Sutton is a model of restraint as Morley. Reginald Gardiner, although at times amusing, is hardly the type as a death-defying playboy, but the rest are pretty sound.

Production.—There is an amusing opening on the American-Canadian border, but realism is sacrificed when the action switches to Britain. For reasons best known to the Americans they insist upon drawing their characters and pictures of conditions in England from the novelette rather than life. Every English officer has to be a stout fellow with, if possible, a pater and ancestral home in Kent, and every member of the proletariat has to speak with a phoney Cockney accent.

The characters in this picture are, unhappily, no great exception. The rather forced detail and sentiment emphasises the boyishness of the early romantic preliminaries. There is considerably more sturdy action in the last half hour, but here again effect is frequently put before fact.

In the scenes of aerial battle over Dunkirk the 'planes are thicker than locusts in "The Good Earth." The scenes depicting the battle for the beaches are, however, exceedingly well created. The film, with all its official co-operation and use of authentic shots, is no serious rival for "Target for To-night," but we hasten to add that its rather unexpected facetious approach should not hinder its appeal to the masses.

For one thing, women will find no fault with its putting of light-hearted romance before war. As for the rest, they are unlikely to resist the film's attractive label. Its receipts can't fail to be colossal.

Points of Appeal.—Popular romantic angle, sense of humour, vivid war thrills, agreeable performance by Tyrone Power, strong supporting cast, authentic flying sequences and terrific star and title values.

Buy Me That Town

Paramount. American (U). Directed by Eugene Forde. Featuring Lloyd Nolan, Constance Moore and Albert Dekker. 6,325 feet. Release not fixed.

GANGSTER regeneration comedy-melodrama, telling of a racketeer who buys a bankrupt small town with the idea of turning it into a funk-hole for wealthy crooks, but soon learns that country folk do not get up early for nothing. The lesson, gently thrust home by a girl, brings about the racketeer's rehabilitation. The play is satirical in design, but neither its humour nor its drama is above the heads of the masses. It is pleasing out-of-the-rut entertainment, with substantial essentials. Good average programmer.

Story.—Rickey, a gangster, and Louie, his henchman, decide to hibernate in the country. They are trapped for speeding in a derelict small town and learn that it is up for sale. Rickey buys it and turns it into a haven for wealthy crooks. He compels the fugitives to pay plenty, but his regard for Virginia, attractive daughter of the local magistrate, prompts him to hand over some of his ill-gotten gains for local improvements. At this juncture Chink Moran, a rival gangster, tries to muscle in, but he gets short shrift. Romance as well as regeneration figures in the fade-out.

Acting.—Lloyd Nolan is good as Rickey, Constance Moore is an attractive Virginia, and Albert Dekker and Sheldon Leonard represent good supporting gangster types.

Production.—There is good idea behind the story—it is amusing to see crooks take over a town and assume high civic responsibility—and it is its novelty that gives a new lease of life to otherwise conventional humour and drama. There is a happy as well as exciting climax.

Points of Appeal.—Novel and vital story, good comedy touches, versatile cast, dramatic climax, good title and popular stars.

Blazing Justice

Equity British. American (U). Directed by Al Herman. Featuring Bill Cody, Gertrude Messinger, and Gordon Griffith. 5,000 feet. Release not fixed.

UNPRETENTIOUS outdoor melodrama, telling how a cowboy retrieves money stolen from an elderly ranch-owner and, at the same time, wins a bride. Both the story and the direction conform rigidly to type, but robust treatment—the characterisation is virile and the action is fast—does much to offset time-honoured conventionalities. Scenic qualities are well up to scratch. Handy Western support for the industrialites and youngsters.

Story.—Bill Cody, a young Westerner, helps to round up rustlers and receives a handsome reward. Later, Mac, the only member of the gang to escape, attacks and robs Peterson, a ranchowner. Virginia, the injured man's daughter, at first suspects Bill, but he soon proves his innocence. He and Virginia then proceed to lay a trap for Mac. The villain bites, the stolen money is returned, and romance heralds the fadeout.

Acting.—Bill Cody is adequate as Bill, and Gertrude Messinger proves herself a good horsewoman as Virginia. The supporting types are reasonably convincing.

Production.—The tale is as transparent as glass, but fast action and good fights prevent any flagging of interests. In the end virtue triumphs in traditional style against picturesque scenery. Its victory is the cornerstone of sound, if modest, Western fare.

Points of Appeal.—Straightforward plot, vigorous teamwork, fast action, good scenery and handy footage.

Life Begins for Andy Hardy

M-G-M. American (U). Directed by George B. Seitz. Featuring Mickey Rooney, Lewis Stone and Judy Garland. 9,135 feet. Released December 22, 1941.

DELIGHTFUL domestic comedy-drama, the latest of the human and tremendously popular Judge Hardy series, telling how Andy, the exuberant Hardy heir, comes to realise that school, or rather college, days are best. The tale is more adult than its predecessors, but its wider approach to life in no way limits its appeal. The reverse happily and emphatically is the case.

Natural, intimate, amusing, tender, truthful and morally sound in turn, it is both a gentle warning to, and grand entertainment for, the young. As for the more mature, it cannot fail to kindle pleasant memories. Excellent general booking.

Story.—Andy, young son of Judge Hardy, wants to go to work on leaving school. His father wants him to go to college and continue his studies. They get together, and Judge Hardy agrees to his son going to New York on a month's trial. Andy is accompanied by his latest girl friend, Betsy Booth, daughter of wealthy New Yorkers, but takes a room in a hostel for young men. Eventually he becomes office boy in a stockbroker's office, but is soon intoxicated with the charms of Jennitt Hicks, the telephone girl.

Judge Hardy later visits his son and quickly realises that Jennitt is not the girl for his heir. He proceeds to give Andy a talk on the importance of continence, but Andy, boy-like, determines to buy his own experience. Meanwhile, Betsy gets to work, and Andy has the shock of his life when he is inveigled into Jennitt's boudoir. He hurriedly returns to his home town and signs up for college.

Acting.—Mickey Rooney is more serious than usual as Andy, but his acting is no less spontaneous or natural. Lewis Stone is a very understanding Judge Hardy, and Judy Garland is a shrewd and engaging Betsy. Patricia Dane is no mean eyeful as Jennitt. Ray MacDonald and Fay Holden are the best of the well-tried support.

Production.—The story, which endorses the truism "You can't put an old head on young shoulders," is frank in its treatment of the eternal problems of the adolescent, but although sex is an essential pigment of the design, it never obtrudes unnecessarily. The play is not only well balanced, but displays a healthy mind, a kindly sense of humour, a tender acknowledgment of true friendship, and the noblest qualities of parenthood. Its cross sections, augmented by natural acting and understanding direction, form the mosaic of delightful entertainment for young and old alike.

Points of Appeal.—Human, tender, poignant and laughable story, delightful acting, flawless atmosphere, irresistible feminine angle, good title, and box-office star and series values.

The Perfect Crime

Columbia. American (A). Directed by James Hogan. Featuring Ralph Bellamy, Margaret Lindsay and Charley Grapewin. 6,154 feet. Release not fixed.

COMEDY-DRAMA, the latest of the Ellery Queen murder mystery series, telling how the famous novelist detective saves an altruistic youth from being framed for his unscrupulous father's murder. High finance, romance, comedy and treachery are the main pigments of the highly coloured plot, but involved development prevents many of the intended thrills and laughs from registering. Its strongest suit is its title, series and star values. Fair average programmer.

Story.—John Matthews, an unscrupulous financier, sells short and throws Ray Jardin, a distinguished neighbour, and his manservant, Henry, into bankruptcy. Walter Matthews' son, is engaged to Marian, Jardin's daughter, and when he hears of his father's shady deal he leaves home. Carlotta, Matthews' sister-in-law, and Rhodes, Matthews' solicitor, are secretly in love, and Carlotta stands to profit in the event of Walter's death.

Later, Matthews is murdered, and Carlotta and Rhodes see that suspicion is thrown on Walter. At this stage, Ellery Queen, the famous novelist detective, and his father, Inspector Queen, are called in. Nikki Porter, Ellery's secretary, insists upon poking her nose in, but in spite of her bungling Ellery eventually brings the murder home to Henry.

Acting.—Ralph Bellamy is sound as Ellery, Margaret Lindsay gets a few laughs as the interfering Nikki, and Charley Grapewin is convincing as Inspector Queen. Spring Byington, H. B. Warner, John Beal, Sidney Blackmer and Walter Kingsford are disarming as the suspects.

Production.—The staging is as adequate as the acting, but neither histrionic nor technical efficiency succeeds in clarifying the plot. Individual scenes register, but the complete build-up requires a good deal of concentration before fundamentals tally. Still, it's not without thrills and laughs, and its versatile surface action, together with its title and star values, makes it a reasonably safe gamble for other than the sophisticated.

Points of Appeal.—Popularity of crime play, good cast, unexpected climax, convenient footage, and star, title and series values.

Sealed Lips

General F.D.-Universal. American (A). Directed by George Waggner. Featuring William Gargan, June Clyde and John Litel. 5,615 feet. Release not fixed.

COMPACT and exciting G-man romantic melodrama, with a thrilling ironical ending, telling how Nemesis, in the form of the F.B.I., finally overtakes a ruthless gangster who had forced his innocent double to serve his prison sentence. The characterisation is versatile and realistic, the detail is wide, the romantic asides have spirit, and the dramatic twists are tense. The vigorous acting and colourful and authentic trimmings give the fantastic story both convincing surface action and punch. Very good popular programmer.

Story.—The Federal Bureau of Investigation has reason to believe that Mike Rofano a gangster about to be released from prison, is not really Rofano, but his double. Lee Davis, a G-man, is assigned to investigate, and Lois Grant, his reporter girl friend, sticks to his heels. Soon they discover evidence that proves that Fred Morton, a man believed to have died in a fire, is serving Rofano's sentence. Morton is questioned and confesses to the masquerade.

The real Rofano then tries to make things hot for Lee, but he is brought in. There is not enough evidence to hold him, but on his release his confederates mistake him for Morton and kill him. Lee and Lois celebrate the end of the unusual case by getting married.

Acting.—William Gargan is agreeably aggressive as Lee, June Clyde is a spirited and provocative Lois, and John Litel is convincing in the dual rôle of Morton and Rofano. There is a good supporting cast.

Production.—The story outline is to say the least fantastic, but the action accelerates so rapidly that there is no time to dwell on the fundamental improbabilities. The hectic alternation of crime, romance and humour, backed up by convincing acting and staging, and resourceful direction, forms an arresting and colourful kaleidoscope. The stern ironical ending is both good theatre and showmanship.

Points of Appeal.—Fantastic but exciting story, very good characterisation, popular comedy and romantic relief, effective climax, intriguing title and good cast.

Hold That Ghost

General F.D. Universal. American (A). Directed by Arthur Lubin. Featuring Bud Abbott, Lou Costello, and Joan Davis. 7,743 feet. Release not fixed.

HIGH-PRESSURE hotch-potch of comedy, crime, song, romance and mystery, with a spooky house pivot. The tale and its macabre slapstick trimmings provide a grand vehicle for the co-star comedians, and they return the compliment by leaving nothing to chance. A wealth of vaudeville as well as straight acting talent generously supports the key men. The staging is both ingenious and lavish, and the musical numbers are tuneful. Excellent novelty booking, a certain thriller and laughter maker for all classes.

Story.—Chuck Murray and Ferdinand Jones, a couple of relief waiters, get sacked from a night-club. They long to own a place of their own, and their chance comes when they inherit a deserted tavern from a gangster. They move in with three companions, but are troubled by rumours of secret loot.

Rival gangsters hide themselves in the cellars, and their activities soon shake up Chuck, Ferdinand and their friends. In the end, Ferdinand finds a pile of banknotes in a moose head. He and Chuck grapple with the gangsters and hold them until the police arrive. At the finish their dream comes true; they convert the tavern into a popular night spot.

Acting.—Bud Abbott and Lou Costello are in excellent form as Chuck and Ferdinand; Richard Carlson and Evelyn Ankers are responsible for a pleasing conventional love interest, and Joan Davis effectively supports the comedy team. The gangster types, too, are good.

Production.—The opening and closing night club sequences, which feature the Andrews Sisters and Ted Lewis and his Orchestra, are good musicale. The intervening spooky house sequences, with their original and ingenious gags, make a great playground for the popular comedy team. The fabulous sandwich is a veritable banquet of laughs, thrills, and music for the masses. Star values give box-office dressing to the whole.

Points of Appeal.—Ingenious thriller plot, clever technical presentation, popular musical asides, tuneful numbers, riotous fooling by Bud Abbott and Lou Costello, top line supporting team, and star and title values.

The Monster and the Girl

Paramount. American (H). Directed by Stuart Heissler. Featuring Ellen Drew, Robert Paige and Paul Lukas. 5,068 feet. Release not fixed.

FAR-FETCHED macabre melodrama, telling how a man returns from the dead in the body of an ape and takes revenge on those who had wronged his sister. The story is utterly incredible and, during its initial stages, wildly incoherent. Its central gorilla character is laughably phoney. To crown everything, its hocus-pocus has the dubious honour of an "H" certificate. Support for the very uncritical only.

Story.—Susan Webster, a simple country girl, is the victim of a ruthless gang. Scott, her brother, is determined on revenge, but is promptly framed and goes to the chair. Before he dies he signs his brain over to a scientist. After his death the scientist grafts it into the skull of a gorilla. The gorilla apparently takes over Scott's commitments and proceeds to crush to death one by one the members of the gang. It is shot and mortally wounded as it squeezes the breath out of the last.

Acting.—Ellen Drew, Robert Paige, Paul Lukas, Joseph Calleia, Onslow Stevens, George Zucco, Philip Terry, and Skipper, a dog, represent the imposing cast, but the formidable combination of acting talent fails to invest the silly story with credibility.

Production.—The plot opens with a trial sequence, but before long retrospective treatment, represented by flashbacks of individual witnesses' stories, defeats itself. Once the ape gets going a little excitment is created, but this peters out for want of intelligent background. The police are, for instance, woefully lax. All that remains is lurid surface action for the unsophisticated. It is, in spite of its strong cast and good production qualities, cheap sensationalism.

Points of Appeal.—Convenient footage, title and cast.

Marry the Boss's Daughter

Twentieth Century-Fox. American (U). Directed by Thornton Freeland. Featuring Brenda Joyce, Bruce Edward and George Barbier. 5,369 feet. Released February 9, 1942.

ROMANTIC comedy drama, with a big business background, concerning a go-ahead youth who learns in a few tricky stages that the one sure way to commercial success is to marry the boss's daughter. The arguments for and against ruthless efficiency are both loud and long, but a reasonable number of laughs, nevertheless, mingle with the noise. The cast is attractive and efficient, and the staging is elegant. Pleasing two-feature programme proposition for the not too sophisticated.

Story.—Jefferson Cole, a go-ahead but out-of-work young man, finds a dog belonging to Freddie, attractive daughter of J. W. Barrett, a big New York business man. Freddie takes to Jefferson when he returns her dog, and persuades her father to give him a job. Jefferson introduces economies in Barrett's office, but is shaken up when he finds that his zeal has cost others their jobs. He makes further mistakes, but remedies all in the end by marrying Freddie, the boss's daughter.

Acting.—Brenda Joyce is an attractive Freddie, Bruce Edwards is natural and cleverly masters the prodigious dialogue as Jefferson, and George Barbier is very true to type as Barrett. Nicholas, a clever dog, contributes engaging support.

Production.—The treatment is partly satirical—there are a few good cracks at the traditional tycoon—but the story is a little too loose in construction and obvious to claim original wit. Its eternal "poor boy makes good" theme, attractive young players and fascinating dog interest are its main standby. Feminine appeal is next.

Points of Appeal.—Evergreen tale, natural characterisation, popular romantic angle, clever dog, good title and obvious star values.

Riders of the Purple Sage

20th-Fox. American (U). Directed by James Tinling. Featuring George Montgomery and Mary Howard. 4,875 feet. Released February 2, 1942.

A REMAKE of one of the most successful Zane Grey novels in which George Montgomery shows himself to be one of the foremost exponents to-day of the old "horse opera." Against picturesque scenery there is plenty of action, gun-play and fights in the best tradition of the picture's type. Moreover, acting is good and the story well developed. There is no doubt about its appeal to Western lovers.

Story.—Judge Dyer, head of a Vigilante Committee which is really a gang of cattle-rustlers, wants to get control of the water rights of the district. To secure them he must get hold of a ranch belonging to Jane, a young girl whose father had been shot. He is frustrated by Lassiter, a mysterious stranger who actually had come to discover the betrayer of his sister and the whereabouts of her daughter. Lassiter discovers his man in Judge Dyer and outwits the rustlers.

Acting.—George Montgomery gives a virile performance and a good display of horsemanship. Mary Howard makes an intelligent heroine and Robert Barratt a suave villain. Support is sound.

Production.—Action is the order of the day, and there is not a dull moment in the battle of wits between the stranger and the corrupt judge. Characters are quite well drawn, and scenic qualities and camera work are both noteworthy.

Among the film's highlights is a cattle stampede.

In the end Lassiter and Jane are forced to cause an avalanche at the only entrance to a hidden valley to frustrate their pursuers. They are trapped in the valley, which seems to call for a sequel.

Points of Appeal.—Fast-riding, quick-shooting Western Star and vigorous action.

The Officer and the Lady

Columbia. American (A). Directed by Sam White. Featuring Rochelle Hudson, Bruce Bennett and Roger Pryor. 5,317 feet. Release not fixed.

RUNNING true to form as an American police story, this picture has the advantage of quite rapid and frequently popular thrilling action and also a romantic angle.

There are car chases and all the usual play between undercover gangsters and honest policemen. Acting is quite good, and generally the picture should prove quite acceptable as a second in popular halls.

Story.—Bob Condon, young policeman, is in love with Helen Regan, attractive school teacher, who will not marry him because she considers his job too dangerous. Her father had been crippled in a gun fight with a crook, Blake Standish, who ended up in prison.

She accepts the attentions of Johnny Davis, moneylender and undercover crook. Standish breaks gaol and plans to murder Helen's father after he had brought off the robbery of a jewellery shop. Helen becomes his innocent accomplice, but Bob steps in, unmasks the plotters and with Helen's help runs the crooks to earth.

Acting.—Rochelle Hudson makes an attractive heroine, and Bruce Bennett does well as the enthusiastic young policeman. Roger Pryor amply fills the bill as the specious moneylender.

Production.—The picture opens with an exciting car chase, in which some of Davis's men manage to make a getaway. The initial fast pace is kept up throughout the footage with interludes for romantic squabblings between Helen and Bob.

The way the jewel robbery is planned is quite ingenious and the eventual tracing and round up of the crooks, whilst wholly conventional, is neatly directed.

Points of Appeal.—Drama with romance and a devotion to duty theme. Police angle and stars.

I Was a Prisoner on Devil's Island

Columbia. American (A). Directed by Lew Landers. Featuring Sally Eilers and Donald Woods. 6,342 feet. Release not fixed.

STORY of an American mercantile marine officer who falls in love with a doctor's wife, gets sent to Devil's Island on a manslaughter charge, and manages to expose the medico's graft and win his freedom and the lady. It is quite meaty but not very credible. The acting is good, and it should do well in popular halls.

Story.—Joel Grant, officer in the merchant service, meets a girl at a carnival in France and falls in love with her. He finds she is married to a doctor who has been posted to Devil's Island. She wants a divorce, so he decides to leave his ship. Quarrelling with her skipper he accidentally kills him and is sentenced to three years on Devil's Island.

There he is instrumental in combating a tropical disease which had spread through the doctor's habit of selling important drugs. He is granted his release, but the doctor discovers his love for his wife, and also fears to let him leave the island with his knowledge. However, finally virtue triumphs and all ends well.

Acting.—Donald Woods is well cast as the tough sailor, and Sally Eilers is both a pretty and intelligent heroine. As the villain of the piece Edward Ciannelli is sardonically good. Excellent performances come from Victor Kilian and Charles Halton.

Production.—While the atmosphere is not wholly credible there are good suspense values, and the grim atmosphere is quite well reproduced.

The picture is unpretentious and does not aim at any big spectacular sequences; on the other hand, it does quickly develop some well handled melodramatic situations.

The dénouement is somewhat rushed, and detail work is apt to be scrappy at times.

Points of Appeal.—Strong romantic melodrama; stars and general high level of acting.

Time Out for Rhythm

Columbia. American (U). Directed by Sidney Salkow. Featuring Rudy Vallee, Ann Miller and Rosemary Lane. 6,294 feet. Release not fixed.

ROMANTIC comedy drama of the show business, introducing by way of a singularly slight story of managerial misunderstanding and rivalry a number of popular screen and radio favourites. The big variety bill is entertaining to start with, but repetition frequently causes the interest to lag. In spite of an effective grand finale it fails to finish high up in its class. Its platform is too weak. Lavish staging and star and title values are its main selling angles. Fair average musical.

Story.—Danny Collins, a producer, and Mike Armstrong, a night-club manager, become partners in a variety agency. They prosper and have many good turns on their books, but quarrel when Mike wants to star Frances Lewis, a rather faded cabaret star girl friend, in a new television show.

Neither does any good when they separate, but Mike is eventually cured of his infatuation when Kitty Brown, one of Danny's discoveries, saves the show after the temperamental and vacillating Frances is shown the door. He and Danny are reconciled and share in the success of a new show and star.

Acting.—Rudy Vallee is a colourless Danny, and Rosemary Lane and Richard Lane find the time hang as Frances and Mike. The most versatile performances come from Ann Miller, a clever tap dancer, and Allen Jenkins.

Production.—The Three Stooges, the well-known knockabout comedians, Brenda and Cobina, eccentric feminine comediennes, Six Hits and a Miss, syncopated vocalists, Eddie Durant's Rumba Orchestra, and Glenn Gray and his Casa Loma Band fill in the background, but in the long run the turns, good as they are, fail to provide adequate compensation for the lack of a good story. With all its wealth of screen and vaudeville talent and elaborate staging, the picture is little more than an elongated two-reeler. Its box-office merit is definitely restricted to its pretentious billing.

Points of Appeal.—Popular variety cast, sound acting team, lavish staging, good tunes and provocative title.

Continued on page 26

TH

IE GAY FALCON

GEORGE SANDERS

with

WENDY BARRIE

ALLEN JENKINS + ANNE HUNTER
GLADYS COOPER + EDWARD BROPHY

·FROM THE STORY BY MICHAEL ARLEN·

PRODUCED BY HOWARD BENEDICT
DIRECTED BY IRVING REIS
SCREEN PLAY BY LYNN ROOT AND FRANK FENTON

MICHAEL ARLEN THRILLERS BROUGHT TO THE SCREEN

First of a Brand New Series of Dashing Adventure . . .
Mystery . . . Intrigue and Romance.

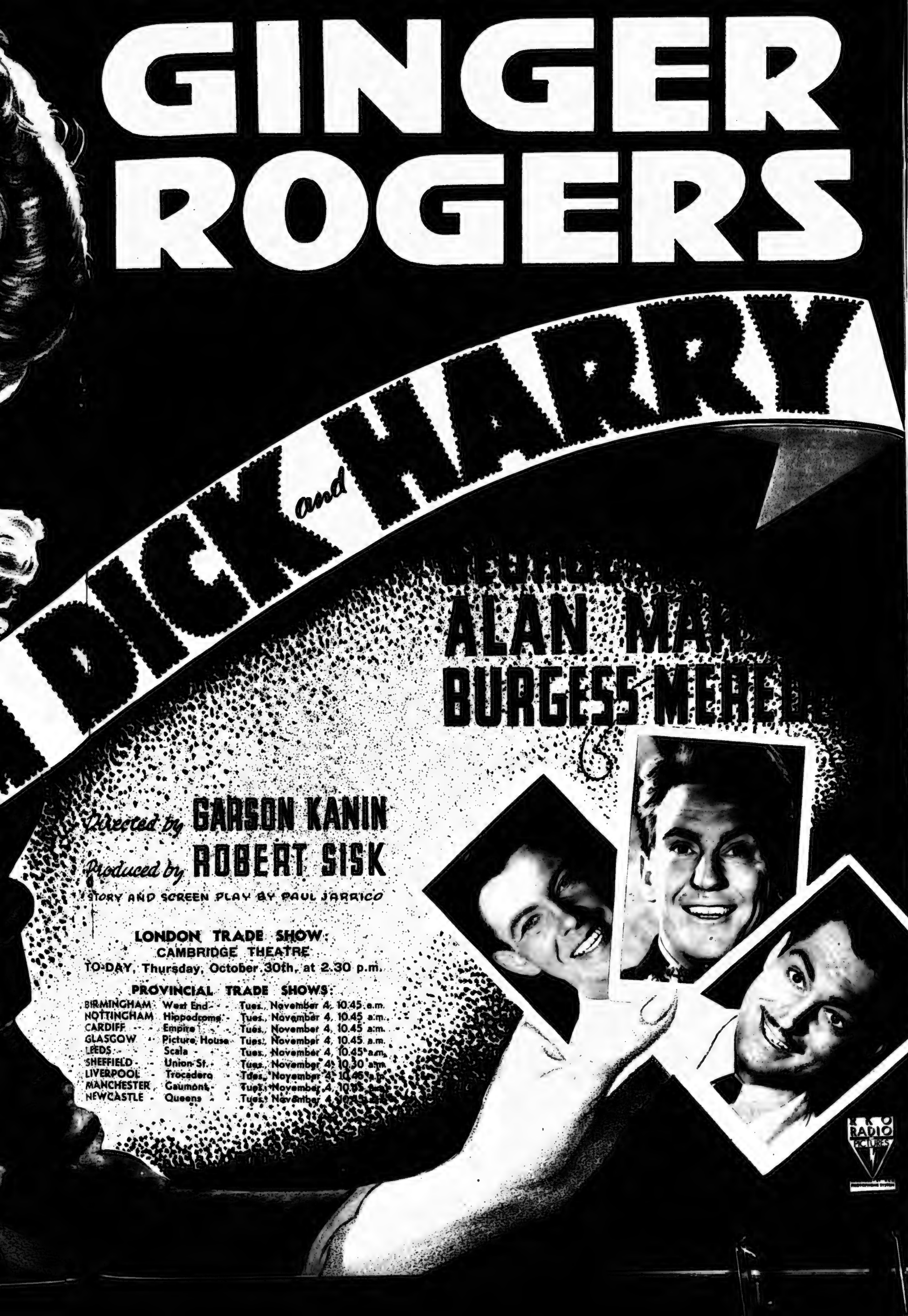
●

RKO RADIO PICTURES

PROVINCIAL TRADE SHOWS:

BIRMINGHAM	SCALA	NOV. 5. 10.45 a.m.
NOTTINGHAM	RITZ	NOV. 5. 10.45 a.m.
CARDIFF	ODEON	NOV. 5. 10.45 a.m.
GLASGOW	PARAMOUNT	NOV. 5. 10.45 a.m.
NEWCASTLE	ODEON	NOV. 5. 10.45 a.m.
LEEDS	RITZ	NOV. 5. 10.45 a.m.
SHEFFIELD	CINEMA HOUSE	NOV. 7. 10.30 a.m.
LIVERPOOL	PARAMOUNT	NOV. 5. 10.45 a.m.
MANCHESTER	THEATRE ROYAL	NOV. 5. 10.45 a.m.

TO-DA
BIRMIN
NOTTIN
CARDIF
GLASGO
LEEDS
SHEFFIE
LIVERPO
MANCH
NEWCA


GINGER ROGERS
DICK and HARRY
ALAN MA
BURGESS MERE
Directed by GARSON KANIN
Produced by ROBERT SISK
STORY AND SCREEN PLAY BY PAUL JARRICO
LONDON TRADE SHOW:
CAMBRIDGE THEATRE
TO-DAY, Thursday, October 30th, at 2.30 p.m.
PROVINCIAL TRADE SHOWS:
BIRMINGHAM West End - - Tues., November 4, 10.45 a.m.
NOTTINGHAM Hippodrome - Tues., November 4, 10.45 a.m.
CARDIFF - - Empire - - Tues., November 4, 10.45 a.m.
GLASGOW - Picture House Tues., November 4, 10.45 a.m.
LEEDS - - Scala - - Tues., November 4, 10.45 a.m.
SHEFFIELD - - Union St. - - Tues., November 4, 10.30 a.m.
LIVERPOOL - Trocadero - Tues., November 4, 10.45 a.m.
MANCHESTER Gaumont - - Tues., November 4, 10.45 a.m.
NEWCASTLE - Queens - - Tues., November 4, 10.45 a.m.
RKO RADIO PICTURES

SHORT FILMS OF THE WEEK REVIEWED

COLUMBIA

†THE WAY OF ALL PESTS. American (U). One reel. Release not fixed.—Ingenious cartoon, photographed in colour, describing a concerted attack by flies and wasps on those out to stamp out pests. The draftsmanship is particularly good and the gags are clever. Outstanding cartoon short.

DIVING THRILLS. American (U). One reel. Release not fixed.—Exhilarating aquatic short, introducing diving champions of both sexes. Commentary, photography and compilation first-class. Capital general fill-up.

POT POURRI. British (U). Two reels. Release not fixed.—Interest short, describing the manufacture of many herbal products. Subject unusual and treatment easy and informative. Commentary and photography excellent. Very good general fill-up.

MY LADY'S DRESS. British (U). 1,514 feet. Release not fixed.—Short which briefly deals with feminine fashions and then, rather more interestingly with the weaving of silk and the creation of a new mode. Adequate presentation. Fair short for most programmes.

HEDGEROW. British (U). 1,200 feet approx. Release not fixed.—An interesting short which shows that foods can be obtained from our hedgerows—dandelion roots for coffee; blackberries for bottling without sugar; nettles for tea, etc. Methods of preparation are also clearly depicted. The short ends with the making of briarwood pipes. Good anywhere.

M-G-M

†THE GOOSE GOES SOUTH. American (U). One reel. Release not fixed.—Clever cartoon travesty photographed in colour, on the migration of geese. Gags really bright and colour work efficient. Capital fill-up of its type.

G.F.D.

MOBY DICK'S HOME TOWN. American (U). 838 feet. Release not fixed.—One of the "Variety Views" series, presenting interesting shots of New Bedford, Mass., where certain descendants of the olden days whaling men still earn a living from the sea, while others operate the textile mills which now abound in the district.

STRANGER THAN FICTION. No. 91. American (U). 825 feet. Release not fixed.—Another collation of out-of-the-ordinary items, including: Baltimore lady who embroiders enlargements of pictures and prints; Tennessee sailor becomes bearded hermit; making stained-glass windows; kerbside banking facilities at Dallas, Texas; home-made water wheel supplies power for country newspaper; cow works water pump in byre.

GOING PLACES. No. 91. American (U). 821 feet. Release not fixed.—The story of Father Kino, a Jesuit priest, who travelled 20,000 miles by donkey and on foot, to bring Christianity to the Indian tribes of the South-West, and shows many of the twenty-nine beautiful churches erected by him and the Franciscan friars who followed.

RHYTHM REVEL. American (U). 1,437 feet. Release not fixed.—Introducing Will Osborne and his Orchestra, with the Aida Broadbent Dancers, the Brian Sisters, Mat and Joyce Duffin, Martha Tilton, and Robert Parrish in a musical variety show of melody, speciality dancing and swing numbers.

IS EVERYBODY HAPPY? American (U). 1,553 feet. Release not fixed.—Ted Lewis and his Orchestra dispense tuneful melodies, with the individual acts which include amazing acrobatic dancing, a close harmony quartette, Snowball Whittier as the "Shadow," and other pleasing turns.

CAMPUS CAPERS. American. (Details not available.)—An after-the-match celebration by the co-eds. Crooning and jitter-bugs. Just a delight for swing fans.

DIZZY DOINGS. American (U). 1,505 feet. Release not fixed.—Miniature variety show with music, vocal and orchestral, and speciality dancing cleverly intermingled. A nicely adjusted toe-tapping interlude between two features.

ISLES OF FATE. American (U). 863 feet. Release not fixed.—Depicts the amenities of Martinique, Trinidad, Barbados and Tobago—the cluster of four Caribbean islands. Tobago, reputed to be the island of Robinson Crusoe's sojourn, is beautiful in the tropical manner, and will, of course, be of interest because of this association.

GOING PLACES. No. 90. American (U). 874 feet. Release not fixed.—Pictorial commentary on the State of Connecticut. Its up-to-date towns, sleepy hollows, historical villages, and an exposition on the making of felt hats.

STRANGER THAN FICTION. No. 92. American (U). 821 feet. Release not fixed.—Odds and ends of strange handicrafts, hobbies and attainments. Good for interest with entertainment.

GARDEN SPOT OF THE NORTH. American (U). 821 feet. Release not fixed.—A first-class cameo of Victoria, British Columbia, with its contrast of old-time bungalows, busy main streets, gorgeous gardens, and a look-in at the salmon-fishing industry. A Cook's tour from a kinema seat.

PARAMOUNT

THIS AIN'T HUMAN. (Popeye Cartoon.) American (U). 569 feet. Released January 5, 1942.—Flies disturb Popeye's after-lunch siesta to the detriment of his temper, and the merriment of the audience.

CANINE SKETCHES. (Sportlight.) American (U). 889 feet. Released January 12, 1942.—Meritorious short, depicting various breeds of sporting dogs sitting as models for famous artists and at work with the gun. An ideal country life cameo.

SNEAK, SNOOP AND SNITCH IN TRIPLE TROUBLE. American (U). 574 feet. Released January 19, 1942.—Amusing animated cartoon of these three trouble seekers. They attempt a gaol-break, with the pardon unknowingly in their hands.

BOB CHESTER AND HIS ORCHESTRA. American (U). 846 feet. Released January 26, 1942.—Mixture of musical melody, both vocal and instrumental. Hot jazz and negro spirituals in the compound.

ZERO THE HOUND. American (U). 572 feet. Released February 2, 1942.—Animated cartoon, depicting duck shooting as it should not be done—unless for other people's amusement. The film is a success.

SUN FUN. (Sportlight.) American (U). 829 feet. Released February 9, 1942.—Outdoor sports in beautiful Idaho setting, with contrasting shots of summer and winter amusements with the same background. A few minutes of unadulterated delight.

OLIVE'S BOITHDAY PRESINK. (Popeye Cartoon.) American (U). 584 feet. Released February 16, 1942.—Deciding that a fur coat is the most suitable birthday present for his Olive, Popeye also decides to gather in the pelt himself. Hair-raising adventures, successfully surmounted thanks to a tin of spinach.

LASSO WIZARDS. (Sportlight.) American (U). 861 feet. Released February 23, 1942.—Most amazing feats with the twirling rope. Boys of 10 vie with elderly champions, and the girls are almost as good. Novelty, interest and entertainment all combined.

POPEYE MEETS RIP VAN WINKLE. American (U). 576 feet. Released March 2, 1942.—Popeye acts the Good Samaritan and is ill-repaid for his good deed. Kiddy stuff, of course, but good as usual.

†FIRE CHEESE. (Gabby Cartoon in Technicolor.) American (U). 598 feet. Released March 9, 1942.—Fire Chief Gabby is just the usual good intentioned nincompoop with whom nothing goes right. His rôle as fire-fighter is clownishly amusing. Youngsters will be delighted.

RKO-RADIO

ROLLING RHYTHM. American (U). 820 feet. Release not fixed.—Enthusiastic supporters of the rink will be glad to form a comparison between their own and American *venues* roller skating. Noted U.S. amateurs give a show with effortless perfection. A filmlet to please.

MUSICAL BANDIT. American (U). 1,450 feet. Release not fixed.—A musical Western in miniature, in which the cowboy band turn mock bandits to save the heroine from the grasping mortgage holder. Fun, sentiment and music in a good mixture.

PANIC IN THE PARLOUR. American (U). 1,678 feet. Release not fixed.—Lew Errol comedy of scalliwag husband, discovered by wife and made to pay for his errors. Her unconventional methods most amusing.

JOCKEY'S DAY. American (U). 798 feet. Release not fixed.—Describes a day in the life of a leading Kentucky jockey, with interesting scenes in the stables, at practice gallops and on the course. Interest combined with entertainment.

POLO PHONY. American (U). 1,645 feet. Release not fixed.—Another Lew Errol comedy, in which a commercial traveller is assigned to contact an enthusiastic polo player. His misadventures while trying to gate crash exclusive club are decidedly laugh producing.

PUBLICITY SPORTS. American (U). 842 feet. Release not fixed.—Pictorial comment on America's winter home for the wealthy. Shows Florida's beaches and glimpses the many aquatic sports for which the resort is famous. So good that it is too short to satisfy.

†PLUTO'S PLAYMATE. American (U). Approx. 700 feet. Release not fixed.—An addition to the Disney menagerie in the form of a baby seal. A trial to Pluto, but subsequently his playmate and cause of much mirth.

†A GOOD TIME FOR A DIME. American (U). Approx. 700 feet. Release not fixed.—Donald wanders into a penny-in-the-slot saloon and, as is customary, is dogged by his usual bad luck. His discomfiture is the audience's gain.

†MR. MOUSE TAKES A TRIP. American (U). Approx 700 feet. Release not fixed.—Mickey and Pluto's misadventures on railway journey to holiday camp. A welcome addition to the amusement library.

†BAGGAGE BUSTER. American (U). Approx. 700 feet. Release not fixed.—Much harassed Goofy as general factotum at small rail station is deputed to see conjurer's trunk safely enrailed. Most amazing happenings ensue. Tricks mysteriously perform of their own accord. Youngsters will be wonderstruck.

†A GENTLEMAN'S GENTLEMAN. American (U). Approx. 700 feet. Release not fixed.—Pluto does his stuff as Mickey's valet, and serves early morning tea by a method to astonish any Army batman. Good fun.

†GOLDEN EGGS. American (U). Approx. 700 feet. Release not fixed.—Donald has a get-rich-quick plan, based on egg-laying to hot jazz music. The cockerel fails to see eye to eye with Donald, and despite Donald's female disguise and blandishments he loses the round.

WARNER

PILGRIM PORKY. American (U). One reel. Release not fixed.—This amusing short is a laughable skit on the departure of the *Mayflower* from Plymouth and its arrival on the other side. Above the average of the series, it is a good fill-up for any programme.

RADIO AND RELATIVES. American (U). One reel. Release not fixed.—Fair comedy is supplied in this short depicting the troubles experienced by the manager of a broadcasting station whose boss insists upon the employment of relatives. Usable fill-up for the masses.

HAUNTED HOUSE. American (U). One reel. Release not fixed.—Floyd Gibbons real-life adventure story, telling how two young girls narrowly escape death in a haunted house. Treatment a little heavy, but suspense good. Good fill-up for the industrial element.

NORTH OF THE BORDER. British (U). One reel. Release not fixed.—Travelogue describing the beauty of the Scottish lowlands. Photography, commentary and presentation good. Sound general fill-up.

† In colour.

Mickey Rooney, with Judy Garland and Fay Holden, in LIFE BEGINS FOR ANDY HARDY, Trade shown by M-G-M and reviewed on page 21.

COLUMBIA ANNOUNCES GREATEST SCHEDULE

Biggest Line-Up Described at Convention

ONE hundred and two feature pictures, 136 shorts, and four serials have been lined up by Columbia for their 1941-1942 season. This news of the most gigantic programme Columbia has ever planned was given by Max Thorpe, acting managing director, at the company's Convention held during the week-end. Delegates from all parts of the British Isles turned out in full force for an occasion that ranked as the biggest and most important conference the organisation have ever held.

Particular emphasis was laid by Mr. Thorpe upon the part played by Columbia in contributing to the vital entertainment service of the nation. He pledged his company to continue full co-operation with all branches of the Trade in the interests of the prosperity of the Industry as a whole.

Another important feature of his address was a hint of sensational news regarding forthcoming activities in the British production field, and the announcement of the early presentation of George Formby's initial production for the company and the Two Cities film "Unpublished Story."

"We are passing through a critical and difficult period in world history," Mr. Thorpe declared, "and our Industry is fully conscious of the great duty it has been called upon to perform at a time when the morale of the nation is of such vital importance. It was for this reason that the Columbia executives in America, despite the big losses of vital European markets, decided to increase their output, which, with its total of 102 features, 136 short subjects, and 4 serials, constitutes the most terrific programme in the company's history.

"To-day," Mr. Thorpe continued, "we have a big duty to fulfil not only to the film-going public but to our exhibitor friends, who, in these difficult times, have had their problems increased a thousand-fold. It has always been the policy of Columbia to co-operate with the exhibitor in every way possible and I am glad to say that our relations with the exhibitor have never been closer or more friendly than they are to-day.

"The need for such close understanding and co-operation between the exhibitor and renter—between all branches of our Industry, in fact, has never been more urgent. Columbia realise that close co-operation throughout the Trade benefits not only each branch of the Trade individually, but contributes towards the prosperity of the Industry as a whole, and that is the main thing."

The New Product

Turning to the product which Columbia would offer during 1941-42, Mr. Thorpe said that in quantity as well as quality, it represented a truly gigantic undertaking on the part of the company's studios.

"Our executives in America," Mr. Thorpe said, "have done and are continuing to do a marvellous job of work for us. Eight years ago Columbia was looked upon as a second-feature company. To-day they were handling an enormous output of top-calibre product, second to none.

"From the product viewpoint, Columbia's position to-day is stronger and more solid than it has ever been. The organisation in this country has been receiving a flow of product from America that takes its place amongst the world's finest." During the past four months we have delivered a number of outstanding pictures like "Married But Single," "Adam Had Four Sons," "Penny Serenade," and "Escape to Glory," which in many situations had broken peace-time as well as war-time box-office records.

Box-office entertainment always had been and always would be the company's sole consideration, said Mr. Thorpe. Great box-office stars and the pick of the world's finest directorial talent would ensure the fullest entertainment qualities.

"The new season," Mr. Thorpe said, "has already got off to a magnificent start with 'Here Comes Mr. Jordan,' one of the greatest novelty comedy entertainments ever made and one which is breaking box-office records in America. It was his opinion that it was going to do equally big things at the box-offices in this country. 'Mr. Jordan' is a picture that is absolutely different in every way and brilliantly illustrates that aim of specialising in the new and novel in entertainment which has always been a feature of Columbia production policy."

British Winners

Mr. Thorpe recalled that one of the most important events in recent months had been the signing of the big £500,000 deal which had brought George Formby to Columbia. The first production under this deal "South American George," had been completed and was due for delivery to the company during the next three weeks. In "South American George" he believed they had a terrific entertainment, one that fully exploits the gifts and qualities of the greatest box-office personality this country has ever known.

Another important British picture about to be delivered to the company was the big new Two Cities production "Unpublished Story," which also promised being an exceptionally brilliant and exciting dramatic entertainment.

Columbia had always enjoyed a big reputation as distributors of outstanding British box-office product, and that reputation, created through their handling of such smash-hits of the past as "Q Planes," "The Spy In Black," and "Freedom Radio," would be fully maintained in these two pictures.

"I hope to be able to announce very shortly details of important new British production plans," added Mr. Thorpe. "These are rapidly nearing completion and will prove of far-reaching importance."

Mr. Thorpe concluded his address with a warm tribute to the entire staff of the Columbia organisation in this country. He could not praise too highly their wonderful spirit and loyalty to the company during the difficult period through which the nation had had to pass.

Columbia's Biggest Year

Summing up, H. P. Jones, important head office sales executive, declared that the Convention had unquestionably been the greatest and most successful the company had ever held. He paid high tribute to the example and leadership of Mr. Thorpe, and expressed deep gratitude for the magnificent programme of product lined up for the 1941-42 season. In peace time such a colossal line-up would be a pretty sensational thing. But coming at a time when the world is torn by war, the achievement is one which no words of mine can adequately describe."

Other executives who spoke on behalf of their departments were: F. G. Hill and H. H. Bramwell, joint secretaries; Eric Greenspan, circuit manager; J. C. Hathaway, shorts manager, and H. F. Kessler-Howes, publicity director.

A highlight of the Columbia Convention was a special dinner, at which the guests of honour were Major A. M. Sassoon, chairman and managing director of Two Cities Films; Lieut.-Col. G. R. Grosfield, director on the board of the company, and F. Del Giudice, general manager of the producing organisation.

On Sunday morning, Columbia delegates adjourned to Studio One, Oxford Street, where they saw a special screening of "Here Comes Mr. Jordan," preceded by a special new two-reel comedy short, "I'll Never Heil Again," starring the Three Stooges.

Hit-Entertainments

Big-scale Columbia pictures were announced as follows:—

Claimed to be one of the most unusual hit-entertainments ever produced, "Here Comes Mr. Jordan" stars Robert Montgomery in a rôle that is entirely different from anything in which he has ever appeared. It is claimed to be a continuous sequence of laughs with a touch of romantic pathos at the end. Montgomery who, since completion of the film, has come to London as a naval attaché at the United States Embassy, states: "This is easily the best picture I have ever made, and I believe that it really does represent a milestone in film entertainment."

Something new and novel in box-office entertainment is also promised in "Our Wife," with Melvyn Douglas, Ruth Hussey and Ellen Drew. The picture supplies an entirely new slant on the eternal triangle theme, and continues the Columbia tradition for snappy, hilarious comedy which has proved so successful. John M. Stahl directs as well as produces.

Fred Astaire's Latest

The teaming of Fred Astaire and Rita Hayworth as dancing partners in "You'll Never Get Rich" should make this subject one of the most fascinating entertainments ever devised. The picture, which Sidney Lanfield is directing, is a most ambitious musical, which, it is claimed, breaks new ground in the field of musical production. Columbia unhesitatingly predict that "You'll Never Get Rich," with its long string of new hit tunes specially written by Cole Porter, and its spectacular musical backgrounds, will prove one of the outstanding hits in their 1941-42 programme.

Home Spun Drama

An exciting drama, based on the lives of ordinary, everyday people, is the theme of "The Richest Man in Town," in which Frank Craven, Edgar Buchanan and Roger Pryor have the top rôles. The picture is also notable for the début of Eileen O'Hearn, a new Columbia star discovery of whom big things are predicted.

Rudy Vallee, Ann Miller, Rosemary Lane, Allen Jenkins, Joan Merrill and the Three Stooges are amongst the top names that made "Time Out for Rhythm" one of the most star-studded entertainments in the new line-up.

Another outstanding musical in Columbia's new line-up is "Sweetheart of the Campus," which stars Ruby Keeler, Harriet Hilliard and Ozzie Nelson and his Band. Delightful music and captivating comedy are the main ingredients of this fast-moving entertainment which Edward Dmytryk directs from a screen play by Robert D. Andrews and Edmund Hartmann.

Texan Epic

Said to be one of the greatest outdoor dramas ever scheduled, Columbia's "Texas," starring William Holden, Glenn Ford and Claire Trevor, presents a spectacular and exciting story of early cattle barons' feuds. The frontier city of Abilene, Kansas, has been reconstructed as it existed in 1865, including a half-mile railway. George Marshall is directing.

Two from Britain

Judging by advance reports, "South American George" will be the funniest comedy Formby has ever made. Linden Travers heads the supporting cast, which includes Enid Stamp-Taylor, Felix Aylmer, Herbert Lomas, Jacques Brown, Mavis Villiers, Muriel George, Eric Clavering, Ronald Shiner, Alf Goddard, Beatrice Varley, Charlie Paton and Gus MacNaughton.

Another top-bracket Columbia British release is "Unpublished Story" (Two Cities Films), which tells the intensely exciting story of the Battle of Britain as it was seen through the eyes of a newspaper reporter, played by Richard Greene. Interwoven with this theme is a thrilling spy plot with a new angle.

MAX THORPE
Managing Director of Columbia

"Ladies in Retirement"

Scheduled as one of the biggest entertainments of the year is the film version of the English stage thriller, "Ladies in Retirement," which stars Ida Lupino, Louis Hayward, with Evelyn Keyes, Elsa Lanchester and Isobel Elsom, with Charles Vidor directing. The picture is a completely out-of-the-ordinary thriller which tells a spine-chilling tale of three weird sisters and a cold-blooded murderess.

Cary Grant is now scheduled to star in "Mr. Twilight," which will be directed by George Stevens.

A second Cary Grant subject and a second George Stevens production are to be announced at an early date.

"Ballerina" Filmed

"Woman of Desire," based on Lady Eleanor Smith's sensational play, "Ballerina," is now in process of production with Loretta Young and Conrad Veidt, Otto Kruger and Eugenie Leontovitch in the top rôles. Gregory Ratoff is producing and directing. A second Loretta Young subject is to be announced.

"You Belong to Me," co-starring Barbara Stanwyck and Henry Fonda, is another big offering, which is described as something quite new and original in screen comedy. A second Barbara Stanwyck film is to be announced.

Joan Blondell, Binnie Barnes and Janet Blair will be the headliners in "Three Girls About Town," a story designed for hearty laughs.

Another big Columbia comedy will be "Gloria Is Willing," which marks Marlene Dietrich's return to the field of romantic comedy. She is co-starred with Fred Mai MacMurray, a new starring partnership which should prove to be one of the most brilliant in screen history.

Two Jean Arthur productions, to be announced, are now in course of preparation. Melvyn Douglas will also appear in two big pictures.

Two Joe E. Brown comedies are scheduled. "Bedtime Story," starring Loretta Young and Fredric March in a fast-paced, modern comedy produced by B. P. Schulberg, is scheduled as one of the biggest pictures in the new season's programme.

"Burma Road" presents a topical story about a subject that has been front-page news for a long time. The famous Burma Road—main supply line for the heroic Chinese Armies—a supply line that today stands directly menaced! Sam Bischoff's picturisation of "Burma Road" will tell one of the most dramatic and thrilling stories of present times. A second Sam Bischoff production, "Trinidad," tells a story of great love and sacrifice and devotion to duty showing the great military machine of an Empire in action!

"And Now Good-bye," starring Brian Aherne and Joan Fontaine, James Hilton's greatest novel, considered by Columbia's Hollywood story department to be one of the biggest story scoops of the year. With B. B. Kahane producing, this tremendous subject will be brought to the screen as one of the company's "specials" with a world-famous personality in the top role.

The above are a selected few of the highlights of the current Columbia schedule, which will also include picture rights of such popular series as the "Ellery Queen," the "Blondie," "Boston Blackie" series, etc.

The balance of Columbia's feature programme will be based on story properties either on hand or to be acquired as the season progresses. The story department, under the leadership of D. A. Doran, has built up a reservoir of some of the most important story properties in the world, and it merely remains for casting to be completed for the titles to be announced.

Westerns

The Columbia Westerns will be in two series of eight each, with Charles Starrett and Russell Hayden co-starred in one series, and Bill Elliott and Tex Ritter in the other

Shorts and Serials

Columbia will increase the number of short subjects to be released for 1941-42 to allow for a greater diversity and increased quality of production. At the same time, the company's programme of four serials for the forthcoming season will call for outstanding marquee names, headed by Jack Holt, to star in these Chapter plays. One hundred and four single-reels and 30 two-reel comedies, and six "International Forums," are scheduled for 1941-42, showing an increase of ten doubles over last season's programme.

"Glebelands" —and How to Use it

By R. C. O. Viveash, Secretary of the C.T.B.F.

NOTWITHSTANDING the various leaflets and explanatory notices that have, from time to time, been issued, it is evident from inquiries that I am continually receiving that a full explanation of the procedure for admission to "Glebelands" should again be brought to the notice of the Trade.

Should any executive or manager of any renting firm, theatre, studio or factory, desire to take advantage of "Glebelands" for an employee to whom a period of convalescence or rest is advised, he has only to apply to me at the offices of the Benevolent Fund, 52, Shaftesbury Avenue, London, W.1 (Gerrard 4104), for a "Glebelands" form of application for admission, and for a form of medical certificate.

The former is for record purposes, and has to be signed by the executive or manager as a recommendation for admission; the latter has to be signed by the patient's doctor, certifying that he or she is fit for admission to "Glebelands." Naturally, as there are no facilities for dealing with them, infectious or heavy nursing cases cannot be admitted.

The two forms must be returned to me, and the patient, if approved medically, is then notified of the date he or she can travel to Wokingham. If accommodation is available there is no delay, and patients can be admitted at very short notice. They are admitted free of all cost and, when necessary, the railway fare from the patient's home to Wokingham and back is provided. Where a patient is in a position to make a payment it is gratefully accepted up to a maximum of 30s. per week.

There is no difference whatsoever in the treatment of those who make a contribution, and those who are admitted free of charge.

The desire of the board of management of the Benevolent Fund is that those who visit "Glebelands" as convalescent patients be restored to health again as quickly as possible by receiving every care and attention that can be provided.

The increased interest that has been shown in the Fund during the past few weeks is likely to result in the realisation that "Glebelands" can do much for the members of the Trade in all parts of the country, and I have therefore once again outlined general procedure with the object of saving time and trouble to those who may wish to enjoy either for themselves or for members of their staffs, the amenities and hospitality of "Glebelands."

POLICE CENSOR OF SUNDAY CONCERTS

Suitable Programmes Insisted Upon

When application was made at Burnley Police Court on Thursday for permission to hold a concert at the Roxy on Sunday evening, November 17, in aid of the A.F.S. Comforts Fund, the manager stated that it was proposed to give a programme of a miscellaneous character, and handed a copy of the programme to the magistrates and the Chief Constable.

Asked by the chairman if he had any observations to make, the Chief Constable said he did not definitely object to any of the artistes, but he thought that some standard should be set in regard to Sunday concerts. A short time ago, when a concert was held at the Odeon, there were some newspaper comments about certain artistes not being allowed to appear, and it was stated that people could listen to the "Happidrome" on the wireless on a Sunday evening. It was true that people could switch on for the "Happidrome" programme, but they could also switch it off.

After a retirement by the Bench, the chairman announced that they had decided to adjourn the matter for a week, and meanwhile they would like the manager of the Roxy to submit a programme to the Chief Constable and the Magistrates' Clerk which eliminated dancing turns. They would also like to have some idea of what the sketches were, and something more suitable to the day.

ARMED HOLD-UP AT WIGAN

Cashier's Scream Alarms Intruder

There was a "hold up" at the Empire, Wigan, on Tuesday night last, when a man pointed a revolver at the lady cashier after breaking the window of the pay box. Nothing was stolen.

The window of the pay box leading to the balcony was broken, and when the cashier, who was sitting at the other end of the box, went to investigate what had happened, a revolver was pointed at her from another window at the opposite side of the box. She heard a man's voice say, "Hand it over." The cashier screamed and immediately ben' down and pressed the alarm button. She then heard the hurried footsteps of the man running away.

Detectives of the Wigan Borough Police are making inquiries into the affair.

FAILSWORTH FILM DUMP

Failsworth District Council has granted the application of the Paramount Film Service, Manchester, for permission to store films at the Lodge, Failsworth.

G.-B. DEAL KEEPS MARKET ACTIVE

Circuit Shares Appreciate

ALTHOUGH no official statement has followed the inspired reports of General Cinema Finance Corporation's bid for the control of Gaumont-British, the share market has remained in a comparatively excited condition.

There was a good deal of activity in Gaumont-British issues, the 10s. ordinary of which rose a further 3d. to 4s. 9d., while the preference were also up 3d. at 13s., and the debentures 10s. at £83.

A.B.P.C. revived again with a jump of 6d. to 8s. The preference in this case were 1½d. better at 17s. 7½d.

Elsewhere, General Theatres preferred gained 3d. at 4s. 9d., although the debentures at £79 were 10s. lower.

Odeon ordinary fell 4½d. to 6s. 7½d., but the preference appreciated 6d. at 14s. 1½d., and the debentures £2 at £90½.

P.C.T. Construction 7 per cent. preference recovered to 22s. 6d., from which they fell to 21s. 9d. the previous week. Some interest was taken in Sound City preference which were 9d. up at 3s. Stoll Theatre Corporation were 3d. better at 3s. and Union Cinemas ordinary 2d. up at 8d.

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord.	39/6	39/6	
Assoc. Brit. Pic. Corp 5 ord	7/6	8	6
" 6% Pref.	17/6	17/7½	1½
" 5% Debs.	£98	£98	
A.P.P.H. Ord.	8/3	8/3	
Brit. A Dom. Films £1	6	6	
Brit. Lion Pref. Ord	6	6	
Capital Prov. News 5	9	9	
Gaumont British Ord. 10	4/6	4/9	3
" "A" Ord.	2/3	2/3	
" 5½% 1st Pref.	12/9	13	/3
" 4½% New Debs.	£82½	£83	10
General The. Pref.	4/6	4/9	/3
" 6½% 1st. Mort. Deb.	£79½	£79	10
Mdc. Tussaud 1st. Del.	7½	7	/0½
" £1 Prefd. Ord.	3/-	3/-	—
Moss Empires £1 Ord.	17/9	18	/3
" £1 Cum. Pref.	16	16	
Odeon 5 Ord.	7/-	6/7½	/4½
" 6% Pref.	13/7½	14/1½	6
" 5% Debs.	£88½	£90½	£2
P.C.T. 7½% Pfg. Pf. Ord.	15/6	15/6	
" Cum. "A" Pref. £1	20/7½	20/7½	
" Cum. "B" Pref. £1	19	19	—
" Const. 7% Pref.	21/9	22/6	/9
Sound City (Films) 6% Pref.	2/3	3/-	9
Stoll Th. Corp.	2/9	3	3
Twentieth Cent. 6% Pref.	8¼	8¼	
Union Cinemas Ord.	/6	8	/2
" 1st Pref.	6/6	6/3	/3
" 2nd Pref.	3/6	3/3	/3

£1 shares unless otherwise stated. * Nominal.

Dorothy Lamour, star of ALOMA OF THE SOUTH SEAS, forthcoming Paramount picture

GRAFTON FILMS

Compulsory Order

A petition by Metal Containers, Ltd., for the compulsory winding-up of Grafton Films, Ltd., film producers, Wardour Street, W., was allowed by Mr. Justice Simonds, in the Chancery Division on October 17, to stand over until November 17.

It was stated that it was hoped that the company would by that date be in a position to satisfy all its creditors out of royalties due to it under past contracts

NEED FOR S.O.?

Bristol Vicar Urges Further Consideration

A Bristol vicar has written to a local paper in which he declares that the Sunday opening of kinemas is having a very serious effect on the work of Sunday schools, and he quotes a letter which he has received from a Bristol mother drawing his attention to the matter and stating that in a 'bus queue on Sunday she heard a number of children planning to go to the kinemas.

The vicar, in his letter, points out that now Sunday work is so much reduced and uniformed are so few in the queues, there is not the same need for Sunday opening.

NAMES in the NEWS

Alan Hewitson's New Post — Tyneside Changes — 16-year-old Organist—Reading Appointment —Licence No. 1 London

Sydney M. Phipps, relief manager on Associated British Cinemas' East Midland circuit, is shortly leaving the managerial side of the business to take up a position in the renting world with Warner Bros. Pictures, Ltd. Together with his many friends, we wish this popular young man much success in his new sphere.

Alan E. Hewitson, who has just been honoured by being appointed a J.P. for Smethwick, is general manager of the Hewitson kinema circuit which was founded by the late Alderman E. Hewitson. Like his father, who occupied the mayoral chair at Smethwick, Mr. Alan takes a keen interest in the public life of Smethwick, and has for several years past been an active member of the local Rotary Club.

J. Welan, who has been with Hyams Bros. for seven years, has recently been placed in charge of the Biograph Theatre, Victoria, in order to stimulate business there, which had become affected by wartime conditions. This old-established hall (it holds No. 1 licence in the London area) is rare in possessing frontages on two roads, and, accordingly, two entrances. One of these has been closed for some time, but is now being brought into use again, and Mr. Welan tells me that this is already proving beneficial to business. He is not dismayed by the rather hefty opposition in the neighbourhood, and feels that the hall should easily hold its own if carefully nursed.

James T. Sharples, who has been in kinemas for thirty years, has completed 21 years' service as manager of the Picture House in High Street West, Sunderland. The doyen of the Entertainments Managers' Association, he has received many congratulatory messages from his many friends, including a number now living away from Wearside. He has been asked whether 21 years' continuous service is a record—certainly it is locally.

Well known in the Metropolitan and Kent areas, where he has held managerial appointments with Odeon during the last four years, **Harold John Wilce** has just succeeded **A. Redvers Hudson** as manager of the Danilo, Longbridge, Birmingham. Earlier in his career Mr. Wilce had several years' experience in kinema management at houses owned by a relative. Mr. Hudson has become manager of the Theatre Royal, Loughborough.

P. G. Allender Fryer, who has just assumed the general managership of the Troxy, Commercial Road, has as his assistant **H. Nuttall**, who entered the Trade about eight years ago at the Trocadero in the capacity of head doorman. After serving at the Troxy and the State, Kilburn, about two months ago he was appointed manager of the Biograph, Victoria.

Miss H. Morris, who is now secretary at the Troxy, began five years ago as an usherette at the Astoria, Brixton, where she rose to be supervisor and cashier.

Assistant manager at the Odeon, Deptford, for the past few months, **V. A. H. Crawley** has been appointed house manager at the Old Kent Road Astoria. Before entering the show business Mr. Crawley was a journalist with the Northcliffe newspapers and also wrote feature articles for a national daily. He then became a publicity man for various firms and for six years ran his own agency. He is also well known in amateur dramatic circles as an actor-producer.

At the age of 16 **Arthur Collett**, former office boy at the local paper, has been appointed organist at the West End Cinema, Wolverhampton, where he is playing an electric pipeless instrument. W. S. Bannister, managing director of the kinema, introduced Arthur to the mayor (Alderman A. A. Beach) at his debut last week, which coincided with a civic appeal for the local comforts fund.

Henry Bloomfield, of the Plaza (Union), Gravesend, has been appointed manager of the Central, Reading, where he succeeds **E. Bell**, who is going into the Royal Navy Before becoming an exhibitor Mr. Bloomfield was a charactor actor of established reputation both on the stage and in films.

At a staff gathering at the Central, Mr. Bell was presented by C. Smith, manager of the Savoy, Reading, an associate theatre, with a leather writing case and pipe.

Salesman No. 1 of the new Sydney Film Service, Liverpool, is **Clement West**, whose return to the film business after an absence of about ten years recalls that this is the second occasion on which he has worked in harness with Arthur Sydney.

CLEMENT WEST

When Sydney was manager of the Liverpool branch of European (subsequently Universal, now General) in 1923, Clem West was appointed salesman - representative. Good work earned for him the management of the branch from 1924 to 1931. Then he left the kinema business. He started his film career with the Advance Film Co. West is a past-master of the Bohemian Lodge, Birkenhead, and is P.P. G.D.C.

Arthur Sydney, who has just launched forth as an independent film renter from 10, Commutation Row, Liverpool, last week attained to the status of a grandfather. The cause of his promotion is the son of **Ronald Sydney** (of British Lion) now in service with the R.A.M.C. in Northern Ireland. Ronnie hopes to be home on leave this week.

T. G. Phillips, who became manager of the Hippodrome, Middlesbrough, 11 months ago, has been appointed manager of the Gaumont, Middlesbrough. Mr. Phillips, who hails from Glasgow, has had a varied and colourful business career. He resided for periods in several Central American countries, in France, Belgium and Holland.

He will replace **C. Smelt**, who was appointed manager of the Gaumont last March. Curiously enough, Mr. Smelt will be taking up an appointment which he held for eight years, as manager of the Alhambra, Darlington. He was formerly manager of the Arcade, Darlington.

Norman Cox, manager of the Alhambra, Darlington, succeeds Mr. Phillips at the Hippodrome, Middlesbrough. Though he has only been in the kinema business three years, Mr. Cox has made a name for himself in Northern kinema circles. He founded the Durham Film Society, and is one of the founders of Tees-side Film Society. He was formerly a stage director and character actor.

David Darragh, manager of the Odeon, Penge, has left to join the R.A.F.

He is succeeded by **Derek D. O'Connor**, former Odeon manager who enlisted in the R.A.F. at the outbreak of war, and after 20 months' service was discharged on medical grounds last August.

H. King, recently appointed manager of the Foresters' Cinema, Bethnal Green (an Odeon House), in succession to **H. Marchant**, who has taken up another appointment with the company, comes to films from the legitimate side of the entertainment business, having been with stage touring shows for 10 years before joining the Forces in November, 1939. He was invalided out after having gone through Dunkirk, and became assistant manager of the Astoria, Old Kent Road, last May.

A. Stell, from the Casino, Liverpool, has been appointed manager of the Gaumont Birkenhead. He entered the service of Gaumont some years ago at Nottingham.

George Stevens, recently manager of the Brighton Odeon, has been appointed general manager of the New Connaught Theatre, Worthing, which closed since the New Year, will again present touring theatrical companies.

Charles H. Richmond, who has been managing the Davis Theatre, Croydon, for the past two years, has now severed his connection with the company to take up a similar position with the Granada Theatres, Ltd. Mr. Richmond has just celebrated his 20th year in show business. Producing, renting and exhibiting living marionettes, he started his travels early in life, actually having a show basket for a crib. He, his father and two brothers and sister are all managing kinemas now.

Stuart Dubow, son of S. Dubow, manager of Liverpool branch of United Artists, and who at one time was connected with International Films, has left Liverpool for service with the R.A.F.

The first woman to be qualified as a kinema projectionist in Greenock (**Mrs. A. Dillon**) is now at work in the Palace, Glasgow so far has very few.

COMPANY NOTES AND NEWS

Maurice Wilson's New Company

NEW PRIVATE COMPANIES

Y. F. Li, Ltd.—Registered October 17. Capital, £600 in 600 shares of £1 each. Producers of plays, etc., and kinema proprietors, etc. The directors are: Ya Fu Li, 17, Abbey Gardens, N.W.8; Kong Min Tan, Chartered Bank of India, Australia and China, Ltd., 38, Bishopsgate, E.C.2 (signing the Memorandum of Association for 590 and 10 shares respectively). Qualification, £5. Solicitors: Glover, Scott and Co., 115, Park Street, Park Lane, W.1. Registered office: 115, Park Street, Park Lane, W.1.

David Thomas (Cinemas), Ltd.—Registered October 22. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. The subscribers are: David Thomas and Mrs. Maggie M. Thomas, both of 3, Wern Street, Clydach Vale. Secretary: D. Thomas.

Piccadilly Cinematograph Film Productions, Ltd.—Registered October 21. Capital, £100 in 100 shares of £1 each. Objects: To carry on the business of picture producers, renters, exporters and exhibitors, etc. The subscribers are: Cecil Pattinson-Knight, 26, Gloucester Mansions, W.C.2, film producer; Wm. Grummitt, managing clerk. Solicitors: E. P. Rugg and Co., 12, Henrietta Street, W.C.2.

Star Producers Co., Ltd.—Registered in Edinburgh October 17. Capital, £1,000 in 1,000 shares of £1 each. Providers of public entertainments, etc. The directors are: H. H. Collins, 37, Dalkeith Avenue, Glasgow, variety agent; A. W. Angus, Clermont, Clermiston Road, Edinburgh, 12, C.A.; James Stevenson, J.P., 30, Niddry Street, Edinburgh; Jas. A. Collins, 115, Renfield Street, Glasgow, variety agent. Qualification: £50 shares. Remuneration: As fixed by the company. Registered office: 50, Melville Street, Edinburgh.

Ace Theatrical Enterprises, Ltd.—Registered in Edinburgh October 17. Capital, £1,000 in £1 shares Directors and other particulars similar to Star Producers Co., Ltd. (q.v.).

Povey's Publicity Service, Ltd.—Registered October 16. Capital, £300 in 300 shares of £1 each. Poster and display artists, advertising agents and contractors, etc. Directors: Arthur L. C. Mason Rozers, 12, Allandale Crescent, Potters Bar, Middlesex, theatre manager; Wm. F. Howell, 63, Verdayne Avenue, Shirley, Surrey, theatre manager; John Povey, 20, Sandhurst Road, Catford, S.E.6, ticket writer. Secretary: Elizabeth N. P. Rhind. Registered office: 2a, St. James, New Cross, S.E.14.

Bungay Mayfair, Ltd.—Registered October 16 Capital, £2,000 in 2,000 shares of £1 each. To acquire the business of a kinema proprietor carried on by Margaret B. Walton at Bungay, Suffolk. Permanent directors: Mrs. Margaret B. Walton and John C. Walton, 1, Broad Street, Bungay. Solicitors: Josselyn and Sons, Ipswich.

Skibbereen Cinema Co., Ltd.—Registered in Dublin October 14. Capital, £3,500 in 3,500 shares of £1 each. Proprietors and managers of kinematograph theatres, theatres and music halls, etc. Directors: Timothy Lowney, Strand Road, Clonakilty, Co. Cork, and Jeremiah P. McCarthy, Pearse Street, Clonakilty, Co. Cork.

Pyramid Film Corporation, Ltd. Registered October 15. Capital, £100 in 100 shares of £1 each. Producers of films and plays; film editors, printers, distributors, dealers, renters and contractors, etc. The first directors are to be appointed by the subscribers. Qualification: One share. Solicitors: Jacques Cohen, 146, Bishopsgate, E.C.2. Registered offic: Kent House, 87, Regent Street, W.1.

Cadogan Films, Ltd.—Regd. October 20. Capital, £1,550 in 1,550 shares fo £1 each. Objects: To carry on the business of producers of kinematograph plays and films, film manufacturers, editors, printers, distributors, renters and agents, kinema and theatre proprietors and managers, etc. Subscribers (each with one share): Arthur E. Brain, 17, Waldegrave Gardens, Twickenham, Middlesex, clerk; Albert J. Quin, 15, Calten Road, New Barnet, Herts, company secretary. First directors to be appointed by subscribers. Solicitor: J. Harvey Pickup. Reg. office: 17, Waldegrave Gardens, Strawberry Hill, Middlesex.

Granat Realisations, Ltd.—Regd. October 18. Capital, £100 in 100 shares of £1 each. Objects: To adopt agreements (1) with the liquidator of Grand National Pictures, Ltd., for the acquisition of the assets of that company, and (2) With certain creditors of that company, relating to the disposition of the proceeds of the said assets, etc. Directors: Maurice J. Wilson and Geo. S. Ogg, both of 113, Wardour Street, W.1. Remuneration as fixed by the company. Secretary: Dudley E. Gibbs. Solicitors: Bartlett and Gluckstein, 199, Piccadilly, W.1.

Winter Garden Café Dansant, Ltd.—Regd. October 16. Capital, £1,000 in 500 5 per cent. non-cumulative preference shares of £1 each and 2,000 ordinary shares of 5s. each. Objects: Proprietors and managers of dance halls, restaurants, cafés and other places of entertainment, and in particular to provide for the production, representation and performance of kinema and talking pictures, etc. Directors: Henry Briggs (permanent director), San Marina, Barnet Bypass, South Mimms, Herts; William J. Banks, 64, Victoria Road, New Barnet, Herts. Remuneration as fixed by company. Solicitors: W. W. Box and Co., 28, Great James Street, Bedford Row, W.C.1.

Duwe (Wholesale), Ltd.—Regd. October 18. Capital, £100 in 100 shares of £1 each Objects: Manufacturers of and dealers in gramophone records and accessories, gramophones, electrical motors, and equipment for the same, kinematographic and photographic apparatus, etc. Subscribers (each with 50 shares): Fdk. G. Maw, Amberley House, Norfolk Street, W.C.2. Solicitor: Wm. P. Hammond, same address, solicitor. First directors to be appointed by subscribers. Qualification: None required. Remuneration as fixed by company. Solicitors: Rowe and Maw, Amberley House, Norfolk Street, W.C.2. Reg. office: 12, Hilton Street, Manchester.

MORTGAGES AND CHARGES

East Anglian Theatres, Ltd., Felixstowe.—Particulars filed of £5,000 debentures, authorised September 20, 1941, charged on the company's undertaking and property, present and future, including uncalled capital, the whole amount being now issued.

Rosalind Russell and Don Ameche, stars of THE FEMALE OF THE SPECIES, with Van Heflin (left) and Sidney Blackman (right). It is a current M-G-M offering

Obituary

FUNERAL OF ZETLAND KINEMA DIRECTOR

The death has occurred at Richmond of Henry Joseph Fraquet, a director of the Zetland Kinema. The Mayor of Richmond attended with many civic officials at the funeral.

Foreman Evans, of the Weaste Picture House, Salford, who died a few days ago, was one of the longest service employers of the J. F. Emery Film Circuit, Manchester. His son is Cliff Evans, the well-known Leeds rugby footballer.

Her first for two years—and her best!

Incomparable
SONJA
HENIE

Handsome
JOHN
PAYNE

"Sun Valley Serenade"

GLENN MILLER
and His Orchestra

MILTON BERLE • JOAN DAVIS • LYNN BARI
NICHOLAS BROTHERS

Produced by MILTON SPERLING Directed by H. BRUCE HUMBERSTONE
Screen Play by Robert Ellis and Helen Logan. Story by Art Arthur and Robert Harari.
Lyrics and Music by Mack Gordon and Harry Warren. Dances staged by Hermes Pan.

20th CENTURY FOX

WARNERS SET PRODUCTION RECORD

EIGHTEEN STAGES IN USE

WHAT is believed to be an all-time record for any studio has been broken at Warner Bros., with 18 of the plant's 22 stages in use simultaneously. The 18 stages serve as settings for nine pictures.

The discrepancy in number of stages in use and number of pictures shooting is caused by the fact that some pictures are using as many as three stages, with the principals being photographed on one stage, crowd scene longshots being taken on another, and tests for still unfilled rôles proceeding on the third.

The total of pictures reached nine with the start of "Bridges Built at Night," with Richard Whorf, Lloyd Nolan and Alexis Smith in the leads. A. Edward Sutherland is directing.

Nearing completion are "One Foot in Heaven," with Fredric March and Martha Scott, and "New Orleans Blues," with Priscilla Lane, Richard Whorf, Betty Field and Jack Carson.

In the middle of production are "Captains of the Clouds," with James Cagney, Dennis Morgan and Brenda Marshall; "The Man Who Came to Dinner," with Bette Davis, Ann Sheridan and Monty Woolley; "They Died with Their Boots On," with Errol Flynn and Olivia de Havilland; "King's Row," with Ann Sheridan, Robert Cummings and Ronald Reagan; "All Through the Night," with Humphrey Bogart and Kaaren Verne; and "The Black Widow," with Jeffrey Lynn and Jane Wyman.

Record Array of Stars

It is worth noting in connection with Bette Davis's latest picture that "The Man Who Came to Dinner" will present probably the biggest array of screen and stage names the company has yet assembled. The picture is planned as the comedy hit of the coming year; to make it so, it has combined the principals of the original Broadway show with the top stars on the Warner roster, and has further strengthened its cast by borrowing important players from other companies.

The latest studio information call includes the names of Ann Sheridan, Monty Woolley, Billie Burke, Richard Travis, Grant Mitchell, Jimmy Durante, Laura Hope Crews, Elisabeth Fraser, Mary Wickes, Harry Lewis, Chester Clute, Charles Drake and Frank Coughlin, Jun. William Keighley is directing.

Stretford Town Council has decided to apply for Sunday opening.

A scene from MAN HUNT featuring Walter Pidgeon, Joan Bennett and George Sanders, which is doing phenomenal business in the provinces (20th-Fox)

Three Musicals from Monogram

"TUNE FILMS" IN DEMAND

THE musical fever which has invaded the Hollywood studios as an antidote to war jitters has caught on at Monogram, states Pathe. This company has placed a trio of tune-films on the schedule for early release.

First on the list is "Let's Go Collegiate," just completed, which will feature the songs of Gale Storm, new beauty queen of California, and the music of Jackie Moran's band. The cast is headed by Frankie Darro, with Mantan Moreland, Keye Luke and Marcia Mae Jones in important rôles. Jean Yarbrough directed.

"Gentleman from Dixie" will be distinguished musically by choral selections for "The Clarence Muse Singers," a chorus of fifty negro voices, and numbers by Mary Ruth, eight-year-old piano prodigy borrowed from M-G-M. The picture stars Jack la Rue and Marian Marsh, and their supporting cast includes, in addition to Muse, Robert Kellard, John Holland, Herbert Rawlinson and Joe Hernandez, Al Herman is directing

"Zis Boom Bah," the third tune-film on the list, is now being prepared by producer Sam Katzman. This elaborate musical will feature Grace Hayes, Peter Line Hayes and Mary Healy, with a company of collegiate performers.

Mystery-Comedy

It is understood, however, that Monogram does not intend entirely to forsake mystery and comedy, and have scheduled several films which combine both. One of these latter is "Spooks Run Wild," starring Bela Lugosi, Leo Gorcey and the East Side Kids. This picture, just completed by director Phil Rosen presents Lugosi in a Dracula-like character, with a cast which also includes David O'Brien, Dorothy Short and Donald Haines. Pathe are to Trade show it at an early date.

"Here Come the Marines"

Service subjects will also be included in the schedule. Louis Gasnier will direct "Here Come the Marines," which goes before the cameras shortly at Florida's Opa Locka Marine Airport. The picture is to be made with the full co-operation of the U.S. Government, and an entire Marine regiment at the airport will participate.

The East Side Kids are also being featured in "Mr. Wise Guy," based on an original story in which Leo Gorcey will star.

20th-Fox Hits Provincial Records

BIG BOX-OFFICE ATTRACTIONS

REPORTS on the extraordinarily high figures recorded by 20th-Fox films on their release round the provinces continue to pour in from all branches and prove once again the public's tremendous enthusiasm for this type of product.

"Man Hunt" is proving an excellent box-office attraction, practically equalling the splendid figures shown by "That Night in Rio" at the Picture House, Douglas, it is stated.

From Stroud come rave reports on the grosses from "Chad Hanna" and "Hudson's Bay."

At the Carlton, Dublin, "Western Union" has played an outstanding second week's business in spite of very strong opposition, and general results on the territory continue to be extremely satisfactory with 20th-Fox product.

Phenomenal business resulted when "That Night in Rio" was shown at the Odeon, Ayr, and the picture returned the biggest money this theatre has ever taken on any film. "Rio" also broke Sunday opening records when running concurrently at two theatres second-run, Manchester—the Regal and the Apollo.

"KIPPS" PREMIERE FILM PRESENTED TO FOLKESTONE

At a meeting at Folkestone Town Hall the Movietone newsreel taken at the world première of "Kipps" was presented on behalf of 20th Century-Fox to the Mayor. The presentation was made by E. Drennen, manager of the Central, at which "Kipps" was shown.

In a short speech he said that the film, apart from its general interest, had a pathetic local appeal as it included the portrait—probably the last—of the late Mayor and Mayoress. (The Mayor and Mayoress were killed by enemy action shortly after the première.)

Darwen Sunday Concerts

At Darwen, on October 23, Mr. Butterworth sought the opening of the Olympia for Sunday concerts on November 9, 16, 23 and 30, in aid of charities.

It was stated there had been a recommendation by the licensing justices that only one theatre should open on Sundays.

The Bench granted the application.

GOLDWYN'S LATEST FOR RKO-RADIO

"The Little Foxes"

BETTE DAVIS'S RECORD BREAKER

THE first Samuel Goldwyn production to be released through RKO-Radio, Bette Davis's latest screen vehicle, "The Little Foxes," described as one of the season's greatest dramatic successes, is to be presented to the Trade at the Cambridge Theatre on Thursday, November 6, at 2.30 p.m.

In the leading rôle of Regina Giddens, the beautiful and heartless wife of a Southern banker, Bette Davis gives one of the best performances of her career, bringing to the rôle of the vixen once more the assurance and conviction that has made her the first lady of the screen. In "The Little Foxes" she is supported by Herbert Marshall, who plays the husband, Charles Dingle, Carl Benton Reid, Patricia Collinge, Richard Carlson and Teresa Wright, a newcomer to films for whom a brilliant career is forecast.

Bette on the Make

The story of "The Little Foxes" takes place in a small Southern town in the early part of the century, when the new industrial era was beginning to crowd out the stately mansions and plantations of the old South.

Miss Davis, obsessed with the idea of acquiring wealth, no matter at whose expense, learns from her scheming brothers of a plan by which she can make a fortune by investing a few thousand dollars. Determined to make her dreams of wealth come true, she summons home her sick husband and insists that he advance the necessary sum.

When he refuses and Miss Davis decides to take matters into her own hands, the drama builds up through a series of suspenseful scenes to a memorable and brilliantly exciting conclusion.

Teresa Wright plays the rôle of the star's daughter, with Richard Carlson, a rapidly rising screen celebrity, cast as the latter's suitor.

Lavish Production

Directed by William Wyler, responsible for such masterpieces as "Dodsworth," "These Three," "Dead End," and "Wuthering Heights," "The Little Foxes" has been produced in the lavish and magnificent Goldwyn style.

Adapted from the sensational Broadway stage success by Lillian Heilman, the photography of "The Little Foxes" was handled by Gregg Toland, the genius who collaborated with Orsen Welles on the successful "Citizen Kane."

Already screened in America, "The Little Foxes," according to the latest reports, is proving a sensational success on its key run.

The tyranny of tenderness is exemplified by Bette Davis in the Samuel Goldwyn production of THE LITTLE FOXES (RKO-Radio), in which she is a beautiful but overbearing Southern woman bent on amassing a fortune at the expense of her relatives. Shown here in a scene from the film, Miss Davis is seen as the mother of a 17-year-old daughter in the dramatic Lillian Hellman story, which takes place in a Southern town about 1900

Paper Shortage

A circular letter regarding uniformity of practice in respect of kinemas in Kent has recently been sent to all rural and district councils in the county for action. At least 80 per cent. of the rural districts contain no kinemas!

From Our Letter Bag

APPEASEMENT FAILS THE INDEPENDENT

Hector McCullie Criticises the Official "Shut-Eye"

JACK PRENDERGAST contributed a service, as well as his usual inimitable entertainment, by his recent references to the Film Council's suggestion to the Industry to "shut one eye."

Presumably this advice was addressed so as to include the independent section of the Industry; it is surely adding insult to injury to ask him to "shut one eye" at a time when he already has one permanently closed. It is in this matter of the permanently closed optic that my friend Mr. Prendergast is either tactfully or deliberately remiss.

Our Industry has, since 1933, run parallel to European events, and it is because we in the Industry have played, and are continuing to play) "shut-eye" that the independents find themselves in a position comparable with other independent units of commerce.

Like the British public, we independents have worshipped false gods, and while the British public and their politicians have been playing "shut-eye" together, the independent exhibitors have been joining in a very clever game of "shut eye" with the politicians of the C.E.A.

We had our "unprovoked aggression" from 1933-9, which the C.E.A., not wishing to lose its members who were the greedy offenders, called "redundancy" and adopted "appeasement."

We had our "Anschluss" represented by the drafting into the C.E.A. branch meetings of scores of paid-employee-voters, who, for one hour per year, were conscripted to take a new-found interest in the C.E.A. to the extent of voting for six or seven names given to them on paper.

We have had our Versailles Treaty torn to shreds by circuit and independent alike—(the Birmingham 40 per cent. resolution; the 3¼ hours maximum programme, etc., etc.) and why—because our association and the K.R.S. have played "shut-eye."

Of course, Mr. Prendergast, the same product goes to the same circuits year after year. Yes, but has it until recently gone in such volume or with such brazen disregard for the independents' requirements?

An Example

Take a recent set of ten films Trade-shown and "grouped" by a major renting company.

Seven went to one circuit, one to another, and the independents were left to book two second-features out of ten weeks' releases. Dare the independent, justifiably fearing the consequences, go to his local branch meeting and very properly and constitutionally protest? He daren't, unless he is prepared to be "put on the spot."

Why are the C.E.A. and K.R.S. playing "shut eye" while the 3¼ hours maximum programme is being flagrantly exceeded?

"Virginia" plus "Rebecca," a 4-hours programme, "Great American Broadcast" plus "Jeannie," another 4-hours programme; "Lady Hamilton" plus "Flame of New Orleans," 3 hours 53 minutes programme. These are only three recent examples, and if it happens that the offenders happen to be London Circuit Theatres, it also happens to be the reason why so many independents understand the official "shut-eye."

"Our Understanding"

A Member of Parliament called me up last week and pertinently told me that he now "understood" what the C.E.A. meant when they excused their inability to comply with the Board of Trade's request to conserve film stocks on the grounds that it would detract from the general level of entertainment.

There is competition for certain offices on the C.E.A., and we are summoned to the A.G.M. to vote according to rules. We don't attend—we "understand"!

Two 50 per cent. films play against us on release in a circuit opposition theatre with a 4-hours programme. Do we protest? No, we "understand"!

Living with "one eye shut" has led to our failure to see that most of our troubles are due to this convenient game on the part of those who can play it well and make good "breaks" for themselves.

Prendergast and his Leeds colleagues have the fire and ability to influence and lead—not with one eye shut but with both eyes on one object—a square deal and a clean up

The independents have played "follow my leader" too long and have come to the point where they will have to refuse to accommodate the Films Council, the C.E.A., K.R.S. or anyone else who very politely says, "There's something altogether illegal and wrong going on and we don't want you to see the vested interests killing your business, so please turn the other cheek, shut one eye—now the other one please, and look pleasant until we've got you where we want you."

Wardour Street justice travels in three compartments, with the independents huddled together in the 3rd class.

The League of Nations was killed by the apostasies of its own members; the C.E.A. is going the same way home leaving their independent sheep behind them—despite Rule VII (5), and the valuable J. X. Prendergast and Co.

HIGHER TRAFFIC RATES

Costs of film transport have risen so alarmingly that Associated Film Carriers have notified an increase on trunk traffic rates of 15 per cent.

In their letter to the K.R.S., instances of higher wages, increased petrol and other costs were submitted as reasons for the increase in tariff.

A scene from SUN VALLEY SERENADE (20th Century-Fox), starring Sonja Henie and John Payne

Laraine Day in MARY NAMES THE DAY, recently Trade shown by M-G-M

KINEMA— "MOST MORAL ENTERTAINMENT"

Rarely Anything Objectionable

THE kinema has become the most moral of the public entertainments of the day, said George Tomlinson, secretary of the Public Morality Council, at a meeting of the Council in London on Oct. 23.

It was rare to find a film that was objectionable or offensive, he said.

Of the theatre, it could fairly be said that there was little cause for complaint on moral grounds, and the conditions were satisfactory, with one or two exceptions which were being watched.

The standard of public morals reflected in public behaviour was on the upward trend, and better than in the last war.

Mr. Tomlinson said that 94 night clubs have been reported during 1941, and 74 had been convicted. Nine had been closed. Three cafés had been closed, and 23 disorderly houses and five gaming houses had been convicted.

The Bishop of London, Dr. Fisher, who presided, said that many in the Army resented it very strongly when offensive entertainment was offered them. In civil life equally there was often resentment. That resentment would be ineffective unless it could be brought to bear on those who conducted offensive businesses, and it was in that respect, quietly and unobtrusively, that the Council was doing useful work.

£50 MANCHESTER QUOTA FINE

Gaiety Default

Failure to show the required footage of quota film at the Gaiety, Manchester, resulted in the Buxton Theatre Circuit, Ltd., with registered offices at Hargreaves Street, Burnley, being fined £50 and ordered to pay £10 10s. costs, at Manchester Police Court on Friday. A plea of guilty was entered.

Prosecuting for the Board of Trade, C. O. Hockin admitted that in the licence period October to October the company actually lost five months, because, owing to certain circumstances, a licence was not issued until February 15. The company had booked over its quota of British films, but had not been able to show them.

A contributory cause was the unprecedented success of "Gone With the Wind," which was on view for four months. Because of that the quota percentage was only 4.8 per cent., whereas it should have been 15 per cent. The Board of Trade asked to be supplied with the list of bookings of British films, but a long period elapsed before a reply was received intimating that when the theatre sustained air raid damage records were destroyed and no duplicates were available.

On behalf of the Gaiety, D. I. Sandelson explained difficulties that had been encountered owing to the magistrates refusing a licence pending certain alterations to the building, the loss of records and the departure of the manager to join the Army. Actually, the proportion of British films booked to the Gaiety was 22 per cent.

The stipendiary magistrate remarked that the procedure might have been different had the company replied earlier to the Board of Trade letter. In view of the mitigating circumstances, he imposed the fine stated above.

JILL TARS

The story of life in the Wrens is the subject of a Ministry of Information "five-minute" film generally released on November 3.

The star of this picture is Iris Gregory, a young member of the W.R.N.S., who first won fame by acting as model for a W.R.N.S. recruiting poster. Her charm and beauty caused considerable comment, and as a result she was chosen to tell the girls of Britain about life in the Wrens when the film was first suggested.

"W.R.N.S.," produced by Donald Taylor, of the Strand Film Company, and directed by Ivan Moffat, has several thrilling sequences, including the scenes at a naval station when the news of the sinking of "Bismarck" comes through.

Scottish News

Educational Films in Scotland

PARAMOUNT WARSHIPS WEEK PARADE

In its annual report the Scottish Film Council claims that its Film Library has proved itself to be the life-blood of the educational film movement in Scotland. Fifteen thousand films were distributed and the library has now almost 1,000 different subjects on its shelves.

As the library recently took over the Glasgow Education Committee Library for the duration of the war and also undertook Scottish distribution of Ministry of Information 16-mm. films, this total should be greatly increased during the ensuing year.

Edinburgh Cinema Sundays

As the result of the recent Cinema Sundays held in Edinburgh the very handsome sum of £2,255 7s. has been raised by this means and divided amongst Edinburgh charities, the Scottish Cinema Trade Benevolent Fund receiving a very welcome grant of £563 16s. 9d. Well done, Edinburgh!

Sandy in Glasgow

Last Friday week Sandy Macpherson, the well-known B.B.C. organist, travelled specially to Glasgow for a programme broadcast to the Forces in the Middle East. In the Picture House, mothers, wives and sweethearts spoke over the "mike" to their boys in the Middle East and after each speaker had given a message Sandy played a request number. After the broadcast, autographed copies of the programme were sold on behalf of the Glasgow Central War Relief Fund and raised a considerable amount of cash.

Lodge Anima

Willie Bendon, who has agreed to carry on as Master of Lodge Anima for another year, is back at business again after an enforced absence. Doctor's orders are that Willie must take it easy for a time.

Nomination and election of office-bearers, Masonic brethren should note, is on Friday, November 7, in Masonic Halls, as usual.

The balance sheet for the year shows the Lodge to be on the right side.

Troops at Paramount Show

Five hundred men of a famous English regiment who were the guests of Lord Provost P. J. Dollan in connection with Glasgow's Warships Week saw a performance at the Paramount, Glasgow, following a march through the city. The Lord Provost took the salute at the City Chambers, and luncheon was taken in St. Andrew's Halls.

M-G-M to Paramount

Alexander F. Gibson, who has been associated with Metro-Goldwyn-Mayer Picture Corporation for over 20 years, and who has been Scottish branch manager at 12, Dixon Street for the past 12 years, has been appointed Scottish branch manager of Paramount Film Service, Glasgow. He takes over on November 10.

WALLY BAKER'S ONIONS

Raffled for the C.T.B.F.

Organised by Wally Baker, the kinema carnival ball held on Friday at the Empress Ballroom, Heaton Norris, Stockport, in aid of the C.T.B.F. was a gratifying success socially and financially. Whilst the main patronage was drawn from the Stockport area, there were visitors from much further afield, notably the president of the C.E.A., Lieut.-Col. S. K. Lewis, and General Secretary W. R. Fuller, as well as exhibitors from Manchester.

Much enthusiasm, however, was aroused by the personal appearance of Harry Korris and Rob Vincent (Mr. Lovejoy and Enoch, of "Happidrome"). During the evening there was a spectacular cabaret presented by Jack Gilham.

Korris, as soon as he heard that it was a C.T.B.F. show, showed his enthusiasm by handing £5 over for the good of the cause.

There were several money-raising events including a raffle for 2 lb. of onions—yes, onions grown with tender care by Wally Baker himself. Chocolates and cigarettes were also on offer to raise the wind for the C.T.B.F., which, by the way, received a quota of 1s. 6d. out of every 6s. 6d. ticket sold.

Visitors congratulated Mr. Baker on the success of the function, and especially on the benevolent motive that inspired the gathering. Although there was a siren that night there was dancing from 8 p.m. to 1 a.m.

CRESSWELL FUND PROGRESS

NEARING THE GOAL

Good progress is being made with the Bernard Cresswell Memorial Fund. Hon. treasurer W. L. Grice reported at the week end that £570 had already been subscribed towards the £700 appealed for to bring the investments of the Birmingham and Midland Trade Benevolent Fund up to £10,000. That was the total the late chairman hoped to achieve in his life-time. Among the latest donations are £72 from Odeon Theatres in the Midlands; fifty guineas from the K.R.S.; £26 from the Olliver circuit; £21 from the Cyril Josephs circuit; £14 14s. from the Charles Deaming circuit; and £10 10s. from the Broadway and Warwick kinemas, Birmingham. There are still a number of exhibitors in the area covered by the Fund who have not yet responded to the appeal, and the committee has decided to issue a gentle reminder to these exhibitors.

M-G-M STUDIO ACTIVITY SETS NEW RECORDS

Big-Scale Productions with Spectacular Musicals

PRODUCTION at Culver City has reached a high point with an ever-increasing number of subjects before the cameras. These comprise a glittering array of top-rank offerings, including many spectacular musical films with big-name attractions.

Eight pictures are now completed or completing at the Metro-Goldwyn-Mayer studios. These are "Smilin' Through"; the new Garbo comedy, "The Twins"; "The Chocolate Soldier"; "Honky Tonk"; "The Feminine Touch"; "Unholy Partners"; "Married Bachelor"; and "Tarzan's Secret Treasure."

"Smilin' Through," the theatrical classic, is being filmed in Technicolor, with Jeanette MacDonald and Gene Raymond in the principal rôles. The supporting cast includes Brian Aherne, Ian Hunter, Patrick O'Moore, Jackie Horner, Frances Robinson and Eric Lonsdale. Frank Borzage is directing, with Victor Saville as producer.

A new Garbo comedy, "The Twins," has Melvyn Douglas, Ruth Gordon, Roland Young, Constance Bennett and Robert Sterling in the cast. George Cukor is directing and Gottfried Reinhardt is the producer.

"Honky Tonk" has Clark Gable and Lana Turner in the starring rôles, with Frank Morgan, Claire Trevor, Chill Wills, Marjorie Main, Albert Dekkar, Veda Ann Borg and Henry O'Neill in supporting rôles. Jack Conway is directing.

"The Feminine Touch" has a cast including Rosalind Russell, Don Ameche, Kay Francis, Van Heflin, Donald Meek, Forrester Harvey and Grant Mitchell. W. S. Van Dyke II directed this picture, with Joseph Mankiewicz as producer.

Edward G. Robinson is the star of "Unholy Partners," with Edward Arnold, Laraine Day, Marsha Hunt, and William Orr in supporting rôles. Mervyn LeRoy is directing, and Sam Marx producing.

The musicals range from light comedy and romance to the operas of Wagner and Saint-Saens; singers of first magnitude will offer numbers by composers both popular and classical.

Out in front of this new cavalcade of music are such stars as Nelson Eddy, Rise Stevens, Jeanette MacDonald and Ann Sothern, who will appear in song numbers by Gershwin, Jerome Kern, Oscar Straus and other celebrated composers.

"The Chocolate Soldier" will co-star Nelson Eddy and Rise Stevens, the young singer from the Metropolitan Opera House in New York. The original Oscar Straus numbers will be presented as well as other songs of operatic calibre such as Moussorgsky's "Song of the Flea," by Eddy; a number from Saint-Saens "Samson and Delilah," by Miss Stevens; and "Evening Star," from Wagner's "Tannhauser," by both.

Jeanette MacDonald is currently appearing in "Smilin' Through," M-G-M's new musical adaptation of the famous love story and her songs will include Kipling's "Recessional," "Land of Hope and Glory."

Child Evacuees

Then there is "Babes on Broadway," a new musical, teaming Judy Garland and Mickey Rooney, who captivated the public with "Babes in Arms," and "Panama Hattie," the film version of the Cole Porter show now on Broadway. Ann Sothern will play the title rôle.

Three British refugee children have been cast to play themselves in a scene with Mickey Rooney and Judy Garland, where the English youngsters broadcast from New York to their parents in Great Britain.

The three are Rene Austin, 12, from St. Nicholas at Wade, near Dover, and John and Kitty David, 11 and 8 respectively, from Devon. They are living in Hollywood now.

In the scene with them will be 100 American youths, all joining Mickey and Judy in singing "Chin Up, Cheerio, Carry On," the song which made such a hit with Lord Halifax on his recent trip to Hollywood.

Tony Martin Opposite Eleanor Powell

Tony Martin will step into the singing lead opposite Eleanor Powell in "I'll Take Manila," which is scheduled to go before the cameras shortly.

Martin has been steadily climbing to screen fame since "Ziegfeld Girl," and "The Big Store," and is set to sing three big production numbers as well as introduce several new hit tunes.

Comedy will be taken care of by Red Skelton, with Eddie Buzzell directing.

Norma in Coward Role

The new Norma Shearer vehicle, "We Were Dancing," which has been adapted from the Noel Coward play, "To-night at 8.30," will be directed by Robert Z. Leonard.

Melvyn Douglas is co-starred, and the outstanding supporting cast features Gail Patrick, Marjorie Main, Reginald Owen, Fay Holden and Lee Bowman. A featured rôle has been assigned to Dorothy Morris, young Hollywood high school graduate. She plays a young debutante who is infatuated by Douglas, a penniless nobleman. He is sponging on her wealthy parents. Douglas gets tossed out of the house when it is discovered that he is already wed to Miss Shearer, and no longer the catch of the season.

Tarzan Again

The latest Tarzan adventure, "Tarzan's Secret Treasure," again has Johnny Weissmuller and Maureen O'Sullivan as Tarzan and his mate, with Johnny Sheffield as Tarzan, Junior. The supporting cast includes Philip Dorn, Tom Conway, Reginald Owen and Barry FitzGerald; Richard Thorpe is the director.

Red Skelton, one of the busiest players in Hollywood, who was promoted to stardom by Metro-Goldwyn-Mayer as a result of his performance in "Whistling in the Dark," will next have the starring rôle in a film derived from Dale Carnegie's book, "How to Win Friends and Influence People."

"The Vanishing Virginian"

Spring Byington has been cast as the appealing wife in "The Vanishing Virginian," with Frank Morgan and Kathryn Grayson, now in production. The story is an intimate account of the life of Captain Bob Yancey, who was attorney for the Commonwealth of Virginia for seven consecutive terms.

Frank Borzage is directing this tender romance of a great American, by Rebecca Yancey Williams, who wrote the family biography which became a best-seller. Miss Grayson will impersonate the author as a young girl in Lynchburg, Virginia, and Spring Byington will portray her mother.

Beery Begins "Steel Cavalry"

Wallace Beery's opening scene of "Steel Cavalry" reveals him as a veteran cavalry sergeant on the morning after a hectic leave. Marjorie Main, as his fiancée of 18 years, advises Beery that he was delivered at her door by several of his Army companions.

S. Sylvan Simon is directing the picture, in which Donna Reed plays the juvenile feminine lead opposite William Lundigan, and Lewis Stone appears as Beery's commanding officer. Others in the cast include Henry O'Neill, Chill Wills and George Bancroft.

The picture is being made with the co-operation of the United States War Department, and two units are filming actual tank corps scenes at Fort Knox, Kentucky, and Fort Lewis, Washington, respectively. Barracks and regulation drill grounds are in course of construction on the studio lot for spectacular exterior scenes with cavalry and tanks, under the supervision of regular army officers.

KING AND PRESIDENT ACCEPT FILM

Hull Bombing

A copy of a film showing the bombing of Hull, which was recently accepted by the King and Queen, has also been presented by Lord Halifax to President Roosevelt.

The film, which deals with the Royal visit to the city, was taken and edited by Ernest Symmons, proprietor of Debenham and Co., kinematographers, of Beverley, Yorks. Mr. Symmons is one of the pioneer cameramen in the business, and has been filming for over 30 years. His speciality is portrait work, and he has made many beauty films in all parts of the country.

In this 1,000-ft. picture he has been very successful in getting some excellent close-ups and intimate shots of Their Majesties. In the final scenes, an old lady of 82 wanders through the ruins of a beautiful and famous church, in which she was married, and looks at the remains of a font where her children and grandchildren were baptised. This old lady, who has been twice bombed out of her home, gives a sincerity to the scenes which is extraordinarily affecting.

Forty copies of the film, which is considered to possess considerable propaganda value, are being sent to all parts of the world. It has been reduced to 16 mm. size.

Prominent in the list of investments made during Birmingham's Warships Week was that of the Clifton Cinema's Spitfire Fund—£4,000.

M. of I.'s mobile film unit will be in Liverpool from November 10 to November 22 to give free film shows to local organisations which can guarantee an audience of not less than 60 and can provide suitable accommodation.

Finlay Currie, Laurence Olivier and Eric Portman in the Hudson Bay Post sequence of 49th PARALLEL, currently creating records at the Odeon, Leicester Square (General Films)

"Fantasia" in N. Ireland

SOVIET ART ON THE SCREEN

NEWSREELS AND SHORTS

Organised by the "Society for Cultural Relations with the U.S.S.R.," a number of Soviet art news reels, produced by the Central News Reel Studios, Moscow, were shown to a crowded and enthusiastic audience last Sunday afternoon by the Soviet War News Film Agency, at the Stoll P.T., Kingsway.

The first reel consisted of songs and dances by the Ensemble of the Central Club of the People's Commissariat of the Interior. Then we were shown around the Tretiakov Galleries, Moscow, to see an exhibition of Soviet painting and sculpture, which were of the highest artistry. Later, contemporary painters and sculptors were shown at work in their own studios.

There followed an amusing film poster produced by the Soviet Cartoon Studios, and excerpts from "Russian Salad," the première of which film has been arranged at the Leicester Square Theatre.

Although not originally included in the programme (as it had only just arrived in London) was a newsreel displaying the besieged town of Odessa. This is included in West End programmes this week.

THE AIRACOBRA FIGHTER

Movietone New Shorts

First pictures of the Airacobra, America's newest fighter planes for Britain and claimed as the world's finest, feature this week's British Movietone News. Another important item shows the latest action pictures from the Eastern front — bomber operations, Russian men and women guerilla fighters, the meeting in Moscow of the City's defenders, and scenes in Leningrad

Spectacular shots of the £2,500,000 fire which destroyed six American factories are also shown, as well as the Duke of Gloucester's recent visit to Gibraltar, the Queen presenting colours to Canadians, the rescue of American parachutists from the Devil's Tower, our new model army undergoing its stiff training, Malaya's intensive war production, the new branch of Britain's Land Army and the Home Guard Cavalry formed by sportsmen.

SOCIETY ATTENDS ULSTER PREMIER

"Fantasia" had an excellent send off in Belfast where T. H. MacDermott, at the Classic, held a private Press pre-view to which, in addition to the Press, were invited exhibitors, and the show was honoured by the attendance of Her Grace the Duchess of Abercorn, wife of the Governor of Northern Ireland, the Viscountess Craigavon, as well as Sir Basil Brooke, the Northern Ireland Minister of Commerce. After the show the company were entertained with T. H. MacDermott acting as host on behalf of the Classic.

A Brief Visit

Sutton Dawes, during a trip to Ireland, paid a brief visit to Belfast with Percy Livingstone, the Irish manager for 20th Century-Fox, and were shown round by Freddie Spiers, their popular Northern Ireland representative.

John Does It

John Russell, of the Ritz, Belfast, is famed as an organiser and when he takes on a job does it well. In connection with A.B.C.'s drive to help the Soviet Red Cross, collections in the Ritz realised no less than £147.

OLDHAM SUNDAY CONCERTS

Staff Conditions Questioned

At Oldham Watch Committee last week several applications for Sunday concerts in local kinemas were granted.

Discussion took place on staff conditions. One member asked if it was a fact that with regard to Sunday concerts the managements were not obliged to give a day off to employees who worked on a Sunday. He understood some employees were not receiving compensatory time off.

The chairman replied that if it was reported to them that the conditions imposed were being ignored they could refuse similar applications in future.

A concert arranged by Manager Richard Summers, of the Regal, Henley, an Odeon theatre, realised over £100 profit in aid of the Russian Red Cross.

JOAN BLONDELL FOR REPUBLIC

Important New Features

Republic, well ahead of schedule with its announced 1941 programme, has set in production "Lady for A Night," one of the most ambitious subjects on the company's roster, which will carry with it an appropriation of close on a million dollars.

Joan Blondell will star, with John Wayne. Ray Middleton has a prominent featured rôle. Leigh Jason will direct.

S. W. Smith, managing director of British Lion, has also received advice of the despatch and near completion of a number of important new pictures. The cast of one of these, "The Pittsburgh Kid," includes the largest number of sports personalities ever to appear in one film. Billy Conn, famous for his heroic fight against world-beater Joe Louis, heads the list, in which are Freddie Stelle, Henry Armstrong, Jack Roper, referees Arthur Donovan and Abe Roth, ace fight announcer Dan Tobey, and radio sportscaster Sam Balter—no fewer than 56 noted sportsmen have rôles. Jean Parker has the feminine lead in "The Pittsburgh Kid," with Jack Townley directing.

Newspaper Detective

Another early subject is "Public Enemies," a thrilling story about a newspaper man who turned detective, with Wendy Barrie supported in the title rôles by Philip Terry, William Frewley and Edgar Kennedy. Al Rogell is directing.

Another picture, due shortly, is "Mercy Island," with Ray Middleton and Gloria Dickson starred with Don Douglas, Otto Kruger, Terry Milburn and Forrester Harvey. Director is William Morgan.

Gene's Latest

A Gene Autry special, "Down Mexico Way," features Fay McKenzie. The comedy relief of this half-million dollar film is provided by Smiley Burnette, while Harold Huber, Duncan Renaldo, Sidney Blackmer and Arthur Loft head the supporting cast. Joseph Santley is the director.

Spencer Tracy, Lana Turner and Donald Crisp in M-G-M's forthcoming production DR. JEKYLL AND MR. HYDE

STRATOSPHERE SHOTS FOR "FLYING FORTRESS"

Air Ministry's Supervision

FORDE DIRECTING

Every official co-operation is being afforded Warner's British production in the making of "Flying Fortress" at Teddington, which is being directed by Walter Forde with Carla Lehmann and Richard Green co-starring.

Due to the terrible strain to which stratosphere flyers are subjected, the R.A.F. have banned studio cameramen from flying in "Fortresses," but specially trained R.A.F. cameramen, who have had months of training in this rarefied atmosphere flying and photography, have secured 20,000 ft. of authentic material which will be intercut with lower level shots taken by the studio cameramen.

An R.A.F. liaison officer has been appointed to supervise all details of studio work to ensure authenticity of detail, and, in addition, R.A.F. technicians, who have flown Flying Fortresses across the Atlantic and piloted them into action over Germany, patrol the sets and workshops with an eagle eye for mistakes.

"This will be as right as any air picture can be" is Walter Forde's summing-up, with a glance around at R.A.F. personnel with hard-won decorations sitting at his elbow while he is shooting and telling him if he is wrong.

Betty Stockfeld made her first appearance on the set on Monday, acting in a scene with Richard Green and Donald Stewart outside the Air Ministry. I noticed an old friend on this set in the guise of an Air Ministry messenger—Billy Wells, who is playing a small rôle. He is becoming quite a familiar figure on the sets these days and may yet become a good character-stock player.

The production will be on the floor until Christmas and is an opportune film in view of the recent allegations by certain U.S. senators who state that the Flying Fortresses are altered out of all recognition when they arrive and that the Ferry service is a disgrace and Ferry pilots are undisciplined. "Flying Fortress" gives an insight to the operating of the Ferry service and the R.A.F. personnel who fly these giant bombers over Germany. U.S. criticisms are obviously based, as regards alterations, on the early types of Fortresses that first arrived in this country.

Director John Paddy Carstairs is now undergoing a photographic course at an R.A.F. station. According to his reports, Fighter Pilots returning from a sweep play conkers. "They're marvellous blokes," he adds. Carstairs last was a Will Hay picture made at Ealing.

CO-DIRECTORS AT EALING

HAY AND DEARDEN TO HANDLE "THE GOOSE STEPS OUT"

In the forthcoming Michael Balcon production of "The Goose Steps Out," Will Hay and Basil Dearden will again co-direct. The partnership started on the production of "The Black Sheep of Whitehall," and the new film will go on the floor at Ealing immediately "The Foreman Went to France" completes.

Charles Victor is the latest addition to the cast, playing the part of a roof-spotter. The roof-spotting scenes are the opening sequences in the film, and are now being shot, then remains only a few more minor scenes before director Charles Frend gets the last shot in the can, towards the end of the week.

Associate producer Cavalcanti has managed to work one of his most trusted "regulars" into the picture—Bill Blewitt. He has been in several of Cavalcanti's documentaries. Both he and his wife have done a great deal of acting. Mrs. Blewitt is postmistress at the Mousehole post office, in Cornwall, and played the part of a nun in "The Foreman Went to France," when the unit were in Cornwall for location scenes. Mr. Blewitt, however, had to come up to London to the studios for his scenes!

When I visited the studios the other day I found the publicity department resplendent in a false facade as part of a factory somewhere in France, while many other well-known departments, like the plasterer's shop, the scene dock, and the timekeeper's office, all masqueraded under French fronts (or should it be false fronts?).

Danischewsky's (head of the publicity department) office is resplendent in two new adornments. On the wall over his desk is a mural, the work of someone in the art department, depicting the allurement of the wet canteen, depicted as the "New Inn." The door of his office has many and biting commentaries on studio life lifted from current literature, acidulated by the addition of caustic comments by the staff. One of the best is "Technicians live for ever" in the "You're telling us department."

CHARTERS' 'PHONE

Charter Film Productions, of 199, Piccadilly, W.1, announces that its telephone number is Regent 7469.

Charter Films is sponsored by Roy and John Bolting, and is producing "Thunder Rock" for M-G-M release.

DOCUMENTARY NEWS LETTER

A CALL TO ACTION

See October Issue

PUBLISHED MONTHLY

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DOCUMENTARY NEWS LETTER

34, SOHO SQUARE, W.1. GERRARD 4253

Owned and Published by Film Centre Ltd.

Edward Rigby, Olive Sloane, John Baxter, director, and Arthur Barnes, assistant director of British National's LET THE PEOPLE SING, now in production at the Rock studio

Opportunities for Process Technicians

PRAISE AND CRITICISM OF BRITISH SPECIAL EFFECTS WORK

IN spite of the impositions of war time film production in British studios, current pictures are giving our special effects men a great opportunity to prove what they can do in the way of providing backgrounds and authentic atmosphere, through restrictions on exterior work, and curtailment of facilities. Since the war a wide variety of film themes have called for every type of process work ranging from the amazing trick work in Korda's Technicolor production "The Thief of Bagdad" to the bombing scenes in the recently completed Michael Balcon epic, "Ships with Wings."

It is an unfortunate fact that producers in this country are biased unfavourably towards process work, and because of this, scripts are written regardless of important effects shots which will later be needed to give the film either its realism or background.

Many times in the course of my visits to studios I have heard complaints voiced by eminent technicians that they cannot obtain the necessary co-operation for the inclusion of specific shots in a production then on the floor, either through insufficient financial allowance in the Budget or because the producer is not interested in the technical difficulties attending a particular effects sequence.

Lack of Foresight

A short time back a large British production basically rested upon top rate process photography, in which an aeroplane played a prominent rôle. Impossible as it was to use a full-sized aircraft for the sequence, no financial allowance had been made for adequate studio experimental work. The position was also made more difficult through the attitude of the executives, who replied to criticisms of the technicians by stating blandly that "they always made difficulties for themselves."

On this point there is a certain amount of justification for the accusation, as technicians are notorious grumblers, but not in that particular form. The trouble arises in the first instance by lack of foresight by the producers, and technicians naturally grumble that they are expected to make the best of a bad job.

It must be pointed out that technically we can give the screen first-class trick work, our technicians are capable, know their job, and often with poor equipment produce exceptional photographic work. There are, of course, producers who make provision for trick work and who co-operate with technicians and laboratories with a definite objective in view, as in the case of Two Cities-Columbia picture "Unpublished Story," where a considerable amount of the film's action is dependent upon certain process shots.

Korda set out to make "Thief of Bagdad" after a special trial trick film of about 1,000 ft. had been made and proved that the desired effects could be obtained. Much as I hate bringing in Hollywood to prove an argument, it is an undisputable fact that in Film City, where everyone takes production seriously, trick men are given greater say in the preparation of a story than here.

Back Projection

Back projection, one of the most common of all trick effects, is still taken for granted here, while in U.S. money spent on improving equipment for enlarging the backgrounds is part of current expenses. Many studios still use out-dated equipment and expect technicians to produce first-class work. That they do is no argument in favour of retention of this obsolete equipment. Twin and triple B.P. projectors enabling the use of double-size screens have been developed to an extent that our studio executives could adopt them with profit.

On the opposite end of the scale is miniature projection, etc., worked out on the optical printer. It is queer when we lead the world in process colour optical work, and a system which has revolutionised trick work was developed by one of our technicians, the executives of the studio in question will not allocate a small amount of money to complete experimental work, which will make the system profitable in the B. and W. field.

One difficulty which hampers adequate approach to the trick work problem is the present system of operating rental studios. The majority of our studios are renting plants, and the technicians who specialise in this work are quite a small band and travel from one plant to another and are therefore handicapped by the restrictions of the system.

Concerning this part of the problem, I suggest the Producers' Association devote a meeting to ironing out many of the difficulties which have arisen and evolve a system whereby special apparatus for trick effects might be built permanently at one of the large plants and operated jointly by all producers at some fixed rental. Until this is done, no permanent solution to this side of special effects work can be expected.

"Hatter's Castle" Effects

Dealing with some of the more notable trick effects in recent pictures, those in Paramount's "Hatter's Castle" merit a mention. In the picture everything from a model rail disaster to "live" fire scenes has been used with dramatic effect, and considerable use of Olympic Lab's "Otensification" process has made many of the trick shots more balanced than would have otherwise been the case. This is not a criticism of the trick work; it is stated to show how much easier it is to match the intercut process shots with other work, by using "Otensification," although it was evolved originally for a different purpose.

Michael Balcon's "Ships with Wings" contains many fine model shots, particularly those of the *Invincible*, with planes taking off from the battered ship. Queerly enough, the exceptionally good model planes make the authentic ship sequences phoney at times, but this is only to be expected. Having criticised many models in previous Ealing productions, I will say that the present film is an improvement. Large-scale panoramas as seen in the film call for a change in technique, for in one or two recent films the authenticity of the model is ruined because of too sharp a focus over the entire field, as is the case once or twice in the above film. The introduction of sprayed optical plates would materially assist in this direction.

Gainsborough Achievements

Many of the model shots in recent G-B. and Gainsborough productions have been of a high order, but it seemed a pity that the magnificent Eastbourne pier model was not used to greater advantage in "Kipps." In the "Young Mr. Pitt" a considerable amount of process work is in hand, as is the case with "First of the Few" and "One of Our Aircraft is Missing." The shots I have already seen are of high quality, but a complete detail is impossible at the moment.

In the past KINE. columns have carried both praise and criticism of special effects and process work and details of problems and triumphs connected with such work will always be welcomed. Finally, isn't it time the A.C.T. decided on some form of standardisation for the terms used in this branch of the photographic field.

SIGNET SCHEDULE ANOTHER FILM

Maclean Rogers to Direct

Signet Films are to produce a further film for Butcher which will go on the floor in the middle of November at Riverside under the direction of Maclean Rogers. No title has yet been given to the story, and no details of stars are available. Steven Dade will be cameraman, and Percy Mackey musical director.

The last Signet Butcher production, "Danny Boy," directed by Oswald Mitchell with Grant Taylor, John Warwick and Ann Todd, met with great success. Many well-known artists appeared in the film, including Albert Whelan, Wilfred Lawson and Derek Farr. Percy Mackey was again in charge of the musical side. The previous Signet film was "Garrison Follies," directed by Maclean Rogers.

NAVAL REVIEW FILMED AT THE BUSH

"Young Mr. Pitt"

SPECTACULAR SCENES

WITH the 20th Century production "The Young Mr. Pitt," entering its fourteenth week at Shepherd's Bush, director Carol Reed covered the naval review and ball and the first meeting between Pitt and his future bride.

George III and his Queen, played by Raymond Lovell and Agnes Lauchlan, held an historic ball to end the review of the ships of the British Navy, which can be seen through the tall windows of the ballroom, riding at anchor in the bay. The brilliant scene with its richly brocaded and silk-clad throng dancing to the strains of a Mozart minuet, against a background of 17-ft. high cream and gold walls and pillars, was contrasted by the simplicity of the meeting between Pitt (Robert Donat) and Eleanor Eden (Phyllis Calvert) on the terrace outside the ballroom.

Enter Romance

As Pitt moves through the throng, socialites crave his company, ambassadors seek favours, but all the fawning leaves Pitt cold; he is aloof, until Eleanor Eden, by an age-old trick of catching the hem of her dress on a rose bush on the terrace, gains his attention, and thus romance enters the life of the young Prime Minister of England.

One incident illustrated in the film is the meeting between Gibbon, author of "The Decline and Fall of the Roman Empire," and George III.

Stars of the ballet world, including Walter Gore, Sally Gilmore, Vera Lavrova, lead 66 dancers in Mozart's Menuetto from the Jupiter Symphony at the ball. Slim, dark Wendy Toye, 23-year-old dance arranger, took charge of the dancing for the production.

In another scene Carol Reed swings action nine years ahead to a grey morning at No. 10, Downing Street, when the Prime Minister's servants find Pitt stretched unconscious on his face, a grim portent that Pitt is relying on his will power alone to carry him through the strain of the war with Napoleon.

The House of Lords

The Georgian House of Lords is scheduled for construction in the near future, whilst preparations are being made for another set, the great Guildhall Chamber, gutted in the last raid on London. It will be constructed to the actual size. Film draughtsmen have been allowed by the civic authorities to inspect the damaged premises in order to prepare their plans and drawings for a reconstruction. Donat will be seen making the statesman's last and most famous speech at the banquet in celebration of Trafalgar.

Preparations are already in hand for this setting, and technicians are modelling a duplicate of the 20 by 12 ft. Pitt Memorial which graces a wall of the banqueting chamber. This huge group of statuary, surmounted by a figure of the Earl of Chatham, is not an anachronism in the film, for it was already a feature of the Guildhall when Pitt, Chatham's son, made his speech there in 1805.

Another setting will re-enact the storming of the Parisian Bastille in the revolution.

"The Young Mr. Pitt" is being produced for Twentieth Century by Edward Black, with Maurice Ostrer in charge of production.

Bebe and Ben Back

Both Bebe Daniels and Ben Lyon, who left Britain for a holiday in U.S., have returned to this country after being stranded in Lisbon for several days. This popular screen and radio couple were granted special facilities by the M. of I. to board a British-bound 'plane, as they are to continue there big propaganda work in addition to their well-known radio work.

When I saw Bebe and Ben after their 16,000-mile trip they were enjoying half a dozen bananas which they had brought back with them from U.S.

Comedian Albert Modley as a Home Guardsman who forgets his trousers in his first picture BOB'S YOUR UNCLE, Butcher's next offering to the Trade

"First of the Few"

HOWARD DIRECTS SOME LIVELY SEQUENCES

SHOOTING on "The First of the Few" at Denham has been of a lively nature of late. Star, producer and director Leslie Howard has staged scenes set at a fighter station where pilots were gathered outside a dispersal hut, whiling away the time between Battle of Britain "scrambles" with amusing banter and service "shop."

One "scrambles" was quite an exciting affair, Wing Commander David Niven's narrative being abruptly cut short by the alarm, and the rush of feet and flying chairs and tables as each pilot made a mad rush to his aircraft.

These fighter station sequences are now finished so far as the studio is concerned, and Howard will be occupied henceforth with his portrayal of Mitchell.

Sets for early episodes in the "Spitfire" designer's life include offices and drawing offices at the old Supermarine works. Anne Firth, recently added to the cast in the rôle of Mitchell's secretary, made her debut in the film early this week.

Interested spectators of Leslie's activities have been a party of R.A.F. aces from the Fighter Command.

"The First of the Few" will be presented by British Aviation Pictures.

"BANANA RIDGE" IN FOURTH WEEK

Many Comedy Sequences

The Associated British production of "Banana Ridge," based on the farce by Ben Travers and starring Robertson Hare and Alfred Drayton, is now entering its fourth week at Welwyn.

Directed by Walter Mycroft, the film contains endless opportunities for comedy due to its excellent strong twists. Pink and Pound, Robertson Hare and Alfred Drayton, are conspirators in everything, be it love, business or pleasure, and are given the shock of their lives by an adventuress.

This brazen woman, played by Isobel Jeans, foists on the unsuspecting pair a 20-year-old son, whom she claims either Pink or Pound is the father.

The subsequent adventures and the unexpected ending of this impasse are played in a Malayan setting, swarming with coolies, who add colour and authenticity.

Cast includes Patrick Kinsella, Valentine Dunn, Adele Dixon and Nova Pilbeam. Claude Friese-Greene is cameraman, who is turning in some excellent work with the colourful material at hand. Production will be completed during the week and will be followed by another picture almost immediately.

HARRY KORRIS STARS IN BUTCHER FILM

"Somewhere in Camp"

TESTS FOR FEMININE JUVENILE LEAD

THE new Butcher-Mancunian production, "Somewhere in Camp," took the floor on Monday at Riverside. Starring Harry Korris and Frank Randall with Bob ("Let Me Tell You") Vincent in active support, directed and produced by John Blakeley, it has every indication of being an excellent follow-up to the amazingly successful "Somewhere in England," which broke over 50 box-office records.

On Sunday I dropped in at the studio to watch the tests for a female juvenile lead to play opposite Johnny Singer. Four girls were undergoing the ardours of their first screen test, two were from the North of England and two from the South. Always a difficult time, tests often go wrong because of the nervousness of the artiste, but I noticed Blakeley exercised extreme patience with favourable results in the four girls. As a matter of interest, three of the girls had exceptional voices, so the selection will be difficult, and no decision had been made up to the time of going to press.

The first set is the camp, and Harry Korris and Bob Vincent, who travelled up from Wales late on Sunday night after their broadcast in "Happidrome," and Frank Randall, who travelled from the North, got away to an early start on the first comedy scenes in a nightmarish version of an Army camp.

Blakeley tells me that the film contains many high spots, including an hilarious billiards match, a gag wrestling match, and plenty of singing and dancing. Mertz is again responsible for the story and music, and Percy Mackey and his Orchestra will be featured, Mackey also acting as musical director. Steven Dade is cameraman.

Harry Korris Meets C.E.A.

When Lieut.-Col. S. K. Lewis and W. R. Fuller visited Manchester on Friday they were entertained to luncheon at the Grosvenor Hotel by the South and East Lancashire branch. Amongst the guests were Harry Korris (Mr. Lovejoy, of "Happidrome" fame) and the chairman and vice-chairman of the Manchester and Salford branch (A. Caplan and Harry Newbould respectively). J. Mather, as chairman of the host committee, gave all a hearty welcome.

A. Caplan remarked that nothing helped more to consolidate the C.E.A. rank and file than visits by the president and general secretary to the branches. Reunions such as that helped to promote good fellowship. He hoped the good feeling that existed between the South and East Lancs branch and the Manchester and Salford branch would long continue.

Harry Korris mentioned that on the following Monday he would start work on a new film for John Blakeley, for whom he added "I have a great admiration."

In an interview with our Manchester representative, Harry Korris stated that the title of his film would be "Somewhere in Camp," and it would be a companion film to "Somewhere in England." The film would be made at Hammersmith Studios.

Trick sequences of "One of Our Aircraft is Missing," which has been in progress at Riverside, is now completed. The availability of a full-sized aircraft in the form of a Wellington bomber has simplified much of the work entailed in giving an authentic atmospher e to this important British national subject. Full Air Ministry co-operation has earned colourful details and work is now in hand on the crashed bomber scenes.

IMPRESSIVE TOP-LINERS FROM 20th-FOX

Wide Variety of Subjects

RELEASE dates are now set by R. Sutton Dawes, 20th Century-Fox Director of Sales, for the first two months of 1942. These include the group of subjects which are currently being Trade shown and provide exhibitors with the wide variety of entertainment that is vital for the black-out months. Thrills, romance, comedy and fast-moving action are all represented in addition to box-office titles, stellar names and big story values.

Foremost, "A Yank in the R.A.F." (February 16). The unanimous opinion of those who have already seen the film is that it is the biggest production the company has ever handled. This thrilling drama, which has a topical theme, has been directed by Henry King, with a cast headed by Tyrone Power, Betty Grable, John Sutton, Reginald Gardiner. Because of its theme—the story revolves round the heroism and thrilling deeds of the R.A.F.—it should have tremendous appeal in this country.

The evacuation from Dunkirk forms the spectacular climax in this dramatic story. The co-operation of the British Air Ministry was obtained to ensure absolute authenticity in every detail.

Tyrone plays the role of an American who joins the R.A.F. in search of adventure and to prove his worth to the girl he loves.

The role of an American chorus girl in England, who works in the day as a volunteer nurse and at night as a club entertainer went to Betty Grable. John Sutton was chosen for Tyrone's "rival," and Reginald Gardiner was given a part which gives his droll, quiet humour full play. A tensely emotional mother role went to Gladys Cooper.

American reviewers have received the film with high praise, and receipts for its first week at the Roxy and a dozen openings throughout the United States and Canada have, it is reported, been amazing.

Sonja's Gay Musical

Another important subject is the romantic musical "Sun Valley Serenade" (January 26), which is rated as another Sonja Henie smash hit. Co-starred with Sonja is John Payne, whilst Glenn Miller and his orchestra —America's No. 1 band—form an integral part of the story. Milton Berle is said to be a comedy sensation. Set against the beautiful backgrounds of a famous resort it is most spectacularly staged, and there are scenes of exquisite skating provided by Sonja and a large chorus, with new melodies created specially by the ace song writers—Gordon and Warren. Directed by H. Bruce Humberstone, the film has been accorded lavish praise by the American critics.

Grand Adventure Film

A vivid screen drama has resulted from Stewart Edward White's best-selling novel of the great North-West, "Wild Geese Calling" (January 19). This grand adventure film features Henry Fonda as a two-fisted lumberjack, and Joan Bennett as a dance hall queen in the dramatic story which tells of two people together fighting against adversity in a great primitive country. The wilds of Alaska form a spectacular setting. Ona Munson and Barton MacLane play important roles. John Brahm directed.

Zane Grey Action Film

One of the best sellers amongst all Zane Grey's adventure stories, "Riders of the Purple Sage" (February 2) stars George Montgomery. Set in the open country of Arizona in the days when the man who could draw his six-gun fastest was the law, the film follows the adventures of Lassiter, portrayed by Montgomery, in his endeavours to stop the nefarious activities of the Law and Order League, which he does in what is said to be one of the most thrilling climaxes ever filmed. The stellar cast includes Mary Howard, Robert Barrat, Lyne Roberts and Kane Richmond. James Tinling directed.

"Charlie Chan in Rio"

South America's most glamorous city is the locale of the exciting murder mystery "Charlie Chan in Rio" (February 23). Sidney Toler again portrays the screen's super-sleuth, and solves his most interesting case in this cleverly conceived film. The cast includes Mary Beth Hughes, Cobina Wright, jun., Ted North, Victor Jory, Harold Huber and Sen Yung.

Truth-evoking cigarettes impregnated with a certain drug help Chan to track down a ruthless killer, and the film is stated to contain plenty of suspense and drama in the solving of the crime. Harry Lachman was the director.

Fast Fun

Lynn Bari plays a wise-cracking but soft-hearted waitress in 20th-Fox's "We Go Fast" (January 5). She engages in fast-moving romance with two motor-cycle cops, rough-and-ready battling for her favours, and winds up with a highly dramatic motor-cycle and train race, said to be full of laughable results. It was directed by William McGann, and the cast comprises Alan Curtis, Sheila Ryan, Don de Forest and Ernest Truex.

"Back Room Boy"

G.F.D. RELEASE STARTS AT ISLINGTON STUDIOS

"Back Room Boy," the new Gainsborough picture for G.F.D. release, with Maurice Ostrer in charge of production and Edward Black producing, went on the floor at Islington on Monday. Herbert Mason directs, with Mickey Delamar assisting.

Arthur Askey, deprived of his partner "Stinker" Murdoch (now in the R.A.F.), stars in "Back Room Boy," with Moore Marriott and Graham Moffatt in the chief supporting rôles. Googie Withers and Joyce Howard provide the feminine interest, with John Salew, Philip Friend, Frederick Culley, Bryan Herbert, D. J. Williams, John Varley, Charles Paton, Sidney Pointer and Hugh Ardale in important rôles.

Herbert Mason began shooting on "Back Room Boy" on a set designed by Wally Murton to represent a hall where the B.B.C. staff dance is being held. Here, amidst the crowds of dancers, Betty (Joyce Howard), Arthur Askey's fiancee, is waiting sadly for Arthur to appear. Very late, he dashes in only to tell her that he must be back at the B.B.C. by midnight. His job as a "back room boy" makes this imperative, but Betty does not think much of his work and decides to break the engagement. Arthur departs disillusioned, does not do his important task with his accustomed skill and gets himself the sack. The nature of Arthur's work at the B.B.C. must remain a secret until the film is shown, as it provides one of the high spots of comedy in the script.

Later in the week the scene of the film moves to a fishing village in Scotland where Askey goes *en route* for a lighthouse where he hopes to find peace from women as a meteorological expert.

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Lens Calibration Standards

A NEW-TYPE dry cell has been placed on the market in America designed to give longer life, and what is called in America longer "shelf life," this being the life of the cell in store before any use is made of it. A warning is given in the *International Projectionist* that these cells, in spite of their recognised advantages, have a corresponding disadvantage, that of a greater liability to corrosion, and therefore of loss of energy.

DETERIORATION of the average cell arises from two main factors apart from the loss of the charge by use. One is that the ammonium chloride of the cell must be kept moist in order to remain active, and that the zinc walls of the cell are apt to give way under the corrosive action of the paste holding the chemical. The second factor is, of course, the drying up of the paste such as may occur in high temperatures—as in semi-tropical climates or when stored on a top shelf in a storeroom.

THE new cell has as an additional ingredient, a water-holding and water-attracting substance, probably one of the glycols, this being introduced to keep the ammonium chloride damp in conditions which would normally cause drying out. Theoretically, this should make for longer shelf life and use life also, but frequent inspection appears to be necessary lest the increase in moisture should break down the zinc case through corrosion.

THE coming of colour in kinematography and in colour transparencies has always meant for the still photographer a dream of the time when he could obtain coloured prints from his own transparencies. Dufay-Chromex evolved a system some time ago of producing prints at a comparatively low price, but the war killed this line of activity as it killed the more expensive print which was being produced in this country.

I SEE that Eastman Kodak has now opened a department in America in which Kodachrome miniature transparencies can be employed to make photographic colour prints in a variety of sizes. This does not mean cheapness, as I see that an 8 in. by 10 in. picture is quoted at 12 dollars, an equivalent of £2 10s. in our money. If Dufay-Chromex can reintroduce its colour print service after the war there ought to be a wide market. One such colour print which I received from America in pre-war days from one of my own transparencies was quite a successful affair, and the cost was only a few shillings.

FROM another source I see that Eastman-Kodak is employing a photo-electric device for scanning Kodachrome originals for the purpose of producing colour-corrected copies. I remember seeing in the Dufay labs. at Wembley some years ago a photo-electric device for sorting transparencies into batches for separate treatment according to the type of picture which reveals the P.E. cell as the scientists' jack of all trades.

PLANS for setting up a standard method of lens calibration are being made by the A.M.P.A.S. Basic Optical Committee in Hollywood. The proposed new standard will, it is felt, help to improve photographic quality in production, will assist the laboratory to match photography between cameras, and will result in an economy in production by facilitating the interchange of camera lens equipment. Membership of the committee consists of Dr. Burton F. Miller, chairman; John Arnold, William Draper, John Fulton, Grover Laube, John Livadary, Wilbur Silvertooth, W. B. Slaughter, jun., and Gordon S. Mitchell, manager of the Research Council.

J. BENSON.

FRANK TAPP WITH BERNSTEIN

A "Yesterday" Interlude

After a series of visits to kinemas in which organists seemed quite content to persuade their audience to sing half-heartedly stale community songs and act as their accompanist, it was a pleasure to find that Frank Tapp had staged a "come back" to the organ console as Bernstein's guest organist after a long absence devoted to more serious musical composition and orchestral work. He was closely associated with me in the old silent days both in solo and orchestral organ duties after he graduated from the Royal College of Organists.

"Yesterday" was the title of his interlude, and for about a quarter of an hour one almost forgot the war, jazz and the blitz, in listening to old melodies of bygone tunes which seemed to have more attraction than ever from a genuine musical point of view.

The excerpts included Sullivan's "Sparkling Eyes" from the Gondoliers, "Just a Song at Twilight," "Boys of the Old Brigade," "Geisha" melodies, a vivid contrast in "The Lost Chord" (the latter, incidentally, played "straight" and without tremulants), Leslie Stuart's "Little Dolly Daydream," while "Soldiers of the King" made a good finale number for building up the climax of the organ tone. Registration was well contrasted, modulations theoretically correct and never obtrusive, with tonal power of the organ restrained yet effective throughout. Although some organists and managers may be inclined to class this interlude as out of date or old-fashioned, the audience not only listened in silence and interest, but joined in at times and certainly put their hand together afterwards in applause which I considered well earned.

FOR THE RUSSIAN RED CROSS

Going all out to raise funds for the Russian Red Cross with the film "Salute to the Soviet," G. A. Richardson, manager of the Pavilion, Stirchley, Birmingham, and his organist, V. Johnson Lewis, put over some excellent publicity.

Important local celebrities were invited to make appeals, and V. Johnson Lewis contributed a slide-illustrated organ interlude entitled "Russian Rhapsody" which included traditional Russian music and Tschaikowsky excerpts, with the finale of 1812 as a climax.

A. W. O.

A HIGH VOLTAGE ELECTRON MICROSCOPE

RCA's "Electric Eye" Development

AN interesting development of research and experiment in the field of television has resulted in a discovery by RCA of a means of seeing more deeply into the realm of microscopy by means of an electron microscope. The possibilities of the new technique are almost without limit. Dr. Zworykin, inventor of the "electric eye" in television, is the scientist under whose supervision this technique has been developed.

As a part of a continuing programme of research on electron microscopes and their applications, RCA Laboratories announce their success in operating an electron microscope at approximately five times the voltage previously employed, in order to see deeper into the sub-microscopic world. The purpose of using such high voltage is to permit exploration of thicker materials and organisms than have previously been suitable for inspection under the electron microscope.

The electron microscope as developed by RCA permits useful magnifications fifty times greater than is possible with optical instruments, because electrons—infinitesimal morsels of electricity—are used in place of light rays. Magnetic and electro-static fields replace glass lenses. Thus, with the electron microscope, a blood corpuscle may be enlarged to the size of a two-foot pillow: a human hair to the size of a giant California redwood tree.

The experimental use of potentials as high as 300,000 volts does not increase the resolution of what may be seen through the electron microscope. However, it does make it possible to see internal details of some specimens to better advantage. It also may permit study of cell tissues to a greater extent than previously has been possible. It is expected that the use of these higher voltages will be applicable particularly to the fields of biology and bacteriology.

How It Operates

The experimental, high-voltage microscope utilises a large steel tank to house the high-voltage supply. This large container is approximately six feet high, five feet in diameter and, filled with oil, weighs three tons. Also incorporated in this instrument is a unique radio circuit using radio broadcasting type vacuum tubes for generation of the high potential. Because the electrons generated in the experimental instrument travel at great velocity, X-rays are generated—consequently the apparatus has been shielded with heavy lead sheet.

The use of the high voltage in this experimental instrument causes the electrons to travel with two or three times the velocity of the commercial instrument. The increased velocity provides the greater penetrating power which often reveals more detailed structure of specimens.

Penetrative Power

Development of the new high-powered microscope, which makes it possible for the electronic "eye" to penetrate objects two or three times as thick as heretofore, has been in progress in RCA Laboratories for many months, under the supervision of Dr. V. K. Zworykin, James Hillier and Arthur W. Vance. The goal of their early work in development of the electron microscope was to obtain maximum resolving power and to simplify and improve construction, so that a practical instrument could be designed to plug into an ordinary light socket for operation. This they did. Now, in a report on their latest success in further development, Zworykin, Hillier and Vance state:

"In order to investigate the possibility of obtaining images of the internal structure of thicker specimens by the use of high voltages for the acceleration of the irradiating electrons, we have constructed in the RCA Research Laboratories an experimental magnetic electron microscope capable of producing images of high resolving power with 300-kilovolt electrons. Except for the design of the high-voltage generator and a few modifications of the microscope column resulting from the change to higher accelerating potentials, the instrument is the same as that which already has been made available commercially."

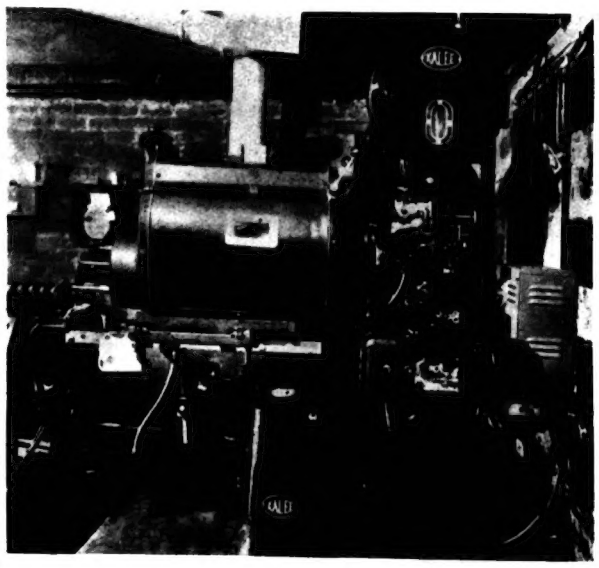
Describing preliminary results from operations with the 300,000-volt instrument which at present is classed as "developmental," the scientists continue:

Some Examples

"While it is not yet possible to describe any quantitative results obtained with the new installation, it is possible to show a few examples of the results that are being obtained and which demonstrate the increase in penetration obtained with the use of higher accelerated potentials.

"A series of micrographs of an ordinary blood smear on collodion were taken at 50, 100 and 200 kilovolts. The exposure times of the negatives and the prints were adjusted so that the intensity in the image of the clear space in the specimen is the same in each case. The red cells and the thick serum appearing in the micrograph taken with 50-kilovolt electrons were completely opaque, while with 200-kilovolt electrons they were transparent. A comparison between the micrograph of bacillus megatherium taken with 50-kilovolt electrons and the same group of organisms with 200-kilovolt electrons shows that a considerable amount of structure becomes differentiated in the inner part of the organisms when it is viewed by 200-kilovolt electrons."

Development of the high-voltage electron microscope has been an experimental project, with no immediate plans for commercialisation. The project is one of a series being conducted by RCA Laboratories to determine new methods and applications for the instrument.



THIS WEEK'S PROJECTION ROOM

A corner of the projection room at the Winter Garden Theatre, Hoylake, Cheshire, which changed over to RCA High Fidelity early this month.

POOL CARBONS

PATERSON'S (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS A SPECIALITY
LARGE STOCKS IN HAND
ESTIMATES FREE
79 HOWARD ST. GLASGOW, C.1
TELEPHONE CENTRAL 5289

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

COMPLAINTS are widespread of the difficulty experienced in obtaining publicity displays—partly on account of scarcity of materials, partly because of the expense. One way of overcoming this is to contrive displays on the spot, but lack of skill may result in these efforts looking what they are—amateur makeshifts. A notion recently reported seems so good that it might well be copied. London key halls where pre-release runs are given, still have professionally produced displays of high grade. Why should not these fine pieces be sent round afterwards to other halls screening the films concerned? Even a simplified display based on the original design might be hired out by the renters to the benefit of all connected with distribution and screening of the film.

Transport is the only additional trouble, and that can be overcome. Alternatively, a number of halls might band together to use a display in sequence—like a touring exhibition. This seems preferable to using the designer's work only once and then scrapping it.

Luxor Calls Lancing

FULL-PAGE advertisements are something in the way of a newspaper novelty these days and B. E. Fortesque's pictorial announcement in the "Worthing Herald" caused quite a local sensation. With three photographic sections showing different parts of the theatre occupying the centre of the bill, surrounding space was filled with snappy slogans such as "Every seat a cosy retreat," "Old-Fashioned Courtesy with Up-to-date Service" and the like, also the omnibus and train facilities were fully stressed; for the Luxor draws its patronage from a wide area of West Sussex. The courteous house manager is A. G. Leavers.

Balanced Publicity

AN old gag has been used at the Finsbury Park Astoria to announce a coming film. A lifelike painting of a performing seal on a star-spangled tub balances on its nose two coloured globes telling the world that "49th Parallel" (G.F.D.) is to be shown soon. Round the base of the tub appears the double-entendre sentence: "The Odeon Astoria sets the seal of high-class entertainment," a claim which can hardly be labelled "fishy."

I notice that the various advertising panels carrying details of forthcoming bookings which are hung round the Astoria's ample fountain-court are now made more interesting by the simple device of getting the artist to vary the styles of lettering in which they are written. This avoids a sense of sameness and thus increases the chances of their being read by patrons passing through the hall.

Beautiful Bombs for Hitler

"TARGET for To-night" was exploited by W. Miller, manager of the Orpheus, Henleaze, Bristol, by a smart display in the foyer of the theatre, linking up the film with the campaign for salvage to make munitions. On a raised stand were various finished parts of aeroplanes and photographs of some of Britain's best-known machines. At each of the four corners of the stand was a tall coloured shaft, and from the tops of these coloured ribbons ran to a pedestal which stood in the centre, and on the front of which was the following wording, the initial letter of each line forming a letter in the name of the theatre: "*O*ur *R.A.F. P*ilots and crews *H*ave the right to *E*xpect and *U*rge *S*alvage." Suspended here and there above the display were cut-out bombs with the wording: "Your salvage makes beautiful bombs for"—the sentence was completed by a photograph of the head of Hitler.

Mr. Miller also tied up with the Bristol Corporation drive for salvage for making pig food, and a model of a fine fat porker topped the centre pedestal, similar models occupied positions at two of the corners of the stand.

STABLEFORD All-Metal
FINEST LIGHT and SOUND SCREENS
See and Hear it at the Cambridge Theatre
STABLEFORD ALL-METAL SCREENS LTD.
1, Stebbing St., London, W.1 1. Phone: Park 7682.

A Grand Finale

DUE entirely to G. H. Barker's enterprise, much publicity was given to "Target for To-night." The foyer of the Forum, West Hartlepool, was gaily decorated with bunting, and two life-like models, dressed in uniform were in prominent positions. Model aeroplanes, gaily lighted, floated around, and for a week the local Service organisations, including the Sea Cadets, co-operated in this praiseworthy scheme of publicity. On the Friday night a civic party from Hartlepool and West Hartlepool gave the final touch to what proved to be Mr. Barker's grand finale, as he is now manager of the Regal, Darlington.

• Morgan's Slides Ltd.
still at
309 GRAY'S INN RD., LONDON, W.C.1.
'Phone: TERminus 2536/7.
IF addresses are ready—IF

In Leicester Square

THOSE exhibitors proposing to show "Meet John Doe" (Warner) would benefit by a view of the Leicester Square house, where the frontage has been made into the equivalent of a front page "ad." for the display is used not merely to catch the eye but tells the story of the picture.

Superimposed upon a montage of crowd scenes are raised cut-outs of stars and director, together with scenes from the film. All are cleverly captioned with effectively simple phrases. The success of the display lies in the fact that nothing is above eye level, and by walking the width of the house front one obtains a complete synopsis of the picture.

We realise, naturally, that no exhibitor could afford the cost of such elaborate exploitation, but the basic idea can be maintained and carried out in a simple manner by any enthusiastic member of our company of KINE. Showmen.

The illustration will give the method to work upon.

The Pull of the Press

FOR the presentation of "Major Barbara" at the Plaza, Chichester, T. D. (Tony) Hunt relied mainly on the local Press to inform his kinema fans of this masterly film. The *Observer* carried a 1-in. strip at the bottom of three pages, reading "Plaza, all next week, 'Major Barbara.' Even greater than 'Pygmalion,'" together with a special 5-in. double-column block advertisement additional to the usual weekly space.

Two weeks prior to showing, an arresting display made up from the five "star heads" cut from renter's 12-sheet, with the stars' names below each cut-out, and a most prominent "G. Bernard Shaw," together with 11 by 14 stills, and several illustrated crown posters, supplied by Odeon's exploitation department, showing queues at other Odeon theatres for this film, were given prominent display.

Is This a Record?

IN connection with the film "Salute to the Soviet" (Pathé), collections were held for the Russian Red Cross Fund.

Peter Dawson, manager of the Savoy, Swindon, made a personal appeal from the stage each night for donations, and introduced a different prominent personage, who amplified the appeal. The result of his efforts was £524 6s. 11d. Mr. Dawson would be interested to know if any provincial halls have beaten this figure.

One corner of front of the house display for MEET JOHN DOE at Warner's Theatre, Leicester Square

CENTRAL LONDON SHOWMANSHIP PRINCIPLES

EFFICIENCY AT VICTORIA

INTERESTING views on war time showmanship in the near centre of London were expressed recently by L. P. Abbott Booty, of the New Victoria, S.W.

After affirming that in his own area, he has found that ballyhoo and stunting are not the best methods of attracting his particular clientele, Mr. Abbott agreed that it is now no use for a kine. manager to sit in his office waiting for the shekels to roll in.

He must be continuously on the front of the house while the place is open to the public, watching patrons coming and going, directing the staff, attending to incidents which arise and keeping a careful eye on the pay-boxes and the filling of seats and standing room. In this way he makes the best use of available space (encouraging those who intended to pay for cheaper seats to pay for the next higher seats when the lower ones are full), keeps his staff up to the top pitch of efficiency, introduces the essential personal touch, is able to forestall potential sources of trouble and gives the place a hallmark of efficiency and smartness.

That is not all, however. His watchful care extends to the auditorium, where he supervises the presentation of the show itself, checking any slackness on the part of the operators and even personally choosing the records for the intervals between films. Wherever possible, he tries to raise public taste in music by playing only worth-while compositions and tells me that jazz and swing have not been heard in the Victoria since he took over.

Recently he used a record which he had been keeping for years, awaiting a suitable opportunity, as a means of smoothing the transition from the grimness of newsreel war scenes to the opening of his leading feature—a romantic drama.

For advertising, Mr. Abbott has 6- and 12-sheet posters on many of the railway stations in South London, and these bring him patrons from afar.

As for staff, his foreman is a veteran of 60, full of experience, and Mr. Booty also has on his staff three ex-Chelsea pensioners, aged respectively 75, 78 and 80. They are not just ornaments, but real workers, doing a good job of work. As for his chief usherette, I hope it is not ungallant to record that her age almost equals that of the foreman; "and," concludes Mr. Booty, "she's first-rate at her work."

Age and experience are certainly showing their worth at last.

PUBLICITY
PRE-WAR EFFICIENCY FULLY MAINTAINED
PROMPT SERVICE
BEST RESULTS
NO WASTE
Telephone:
GIROSIGN LTD. 90 WARDOUR STREET LONDON, W.1
GERRARD 3526 3527 2336

FOR DEC. 1 RELEASES

Compiled by A. W. Owen

"SKYLARK" (Paramount)

CERT. A. 8,418. ft. Reg. No. F.4556. Reviewed in KINE. October 16, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Claudette Colbert, Ray Millard.
ATMOSPHERE.—Sophisticated romantic comedy, concerning a young woman who divorces her husband, encourages another, and finds she is just as unhappy. The husband has a similar experience, but both are reunited.
ORGAN.—"Les Millions d'Arlequin," Ballet Suite, Drigo. "Serenade" only (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8129 (New Light Symphony Orchestra).

"ICE CAPADES" (British Lion)

CERT. U. 8,043 ft. Reg. No. F.4591. Reviewed in KINE. October 9, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—James Ellison, Dorothy Lewis.
ATMOSPHERE.—Ice-rink extravaganza, with a story built round the "Ice Capades," a well-known American troupe of figure and eccentric skaters.
ORGAN.—"The Skaters," Valse, Waldteufel (Ascherberg, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia D.B.1064 (symphony orchestra) and on H.M.V. B.D.640 (Reginald Foort on the B.B.C. theatre organ).

"THE WAGONS ROLL AT NIGHT" (Warner)

CERT. A. 7,529 ft. Reg. No. F.4539. Reviewed in KINE. October 9, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Humphrey Bogart, Sylvia Sidney, Joan Leslie, Eddie Albert.
ATMOSPHERE.—Melodramatic story of circus life, telling of the domestic and professional vicissitudes of a proprietor's fanatical solicitude for his young sister, which ultimately costs him his life.
ORGAN.—"Prologue to Pagliacci," Part I, Leoncavallo (Hawkes), with adaptation from the vocal-piano copy and synchronisation with record detailed below for non-sync.
NON-SYNC.—As organ, recorded on Columbia 4347 by the British National Opera Company.

"DOWN IN SAN DIEGO" (M-G-M)

CERT. U. 6,264 ft. Reg. No. F.4519. Reviewed in KINE. October 2, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Bonita Granville, Ray McDonald, Dan Dailey, jun.
ATMOSPHERE.—Juvenile adventure comedy-melodrama of a band of courageous youngsters, who break up a spy ring and safeguard the good name of a grown-up pal.
ORGAN.—"Dream Dances," Suite, Coleridge-Taylor, No. 3 only (Ascherberg), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8877 by the London Palladium Orchestra.

"SIX LESSONS FROM MADAME LA ZONGA" (General F.D.)

CERT. U. 5,594 ft. Reg. No. F.4458. Reviewed in KINE. September 11, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Lupe Velez, Leon Errol, Helen Parrish.
ATMOSPHERE.—Musical comedy extravaganza, the adventures of dance band players, crooks and confidence men, which form an infectious rag.
ORGAN.—"Fata Morgana," Robrecht (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C 1013 (Louis Voss Orchestra).

"ACCENT ON LOVE" (20th Century-Fox)

CERT. A. 5,523 ft. Reg. No. F.4448. Reviewed in KINE. September 11, 1941.
PUBLICITY.—One 6-sheet.
STARS.—George Montgomery, Osa Massen, Cobine Wright, jun.
ATMOSPHERE.—A rich man's masquerade as a labourer who leads humble tenants to fight against rotten tenement conditions for which his father-in-law is responsible.
ORGAN.—"Petite Suite de Concert," No. 1, Coleridge-Taylor (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2372 (London Symphony Orchestra).

"IN THE NIGHT" (Pathé)

CERT. U. 5,517 ft. Reg. No. F.4545. Reviewed in KINE. October 2, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Frankie Darro, Marcia Mae Jones, Jackie Moran.
ATMOSPHERE.—Comedy melodrama of roguery in the road transport business, containing comedy interludes, fights, and a rousing climax.
ORGAN.—"Masaniello" Overture, Auber (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.2364 (B.B.C. Symphony Orchestra).

KINEMATOGRAPH WEEKLY, Classified Advertisements

SITUATIONS VACANT

MANAGERS required for Kinemas in Yorkshire and Lincolnshire.—Age, copies of references, full particulars and salary to Star Cinemas (London), Ltd., New Star Cinema, Castleford, Yorks.

WANTED, capable Manager for Cornish kinema, also a Chief and a Second Operator.—State wages required and when available, to Cinema Proprietor, 51, Victoria Street, Paignton, Devon.

MANAGER required for Grange Cinema, Small Heath, Birmingham; comfortable post.—Apply, Kingston Cinema, Small Heath, Birmingham.

MANAGER required, over military age or exempt. Full particulars to Supervisor, Medway Cinemas, Ltd., State Cinema, Dartford.

EXPERIENCED Manager required with technical knowledge; exempt military service. Particulars, salary and experience to Scala, Bristol.

SITUATIONS VACANT (cont.)

MANAGER-OPERATOR wanted for small kinema in Wolverhampton district; comfortable position, and good wages paid. State full experience, references, age, and wages required. 55, Allport Road, Cannock, Staffs.

MANAGER and Operator required for Greenock Picture Palace; good salaries paid to men not liable for military service. Apply in writing only to Registered Office, 95, Bath Street, Glasgow.

WANTED, Chief Operator, and Second; permanencies; good wages; safe area.—Full particulars and wages required, in confidence, to Deeming, Grand Cinema, Coalville, Leicestershire.

OPERATOR WANTED IMMEDIATELY; SHORT HOURS; GOOD WAGE. REPLY, GIVING AGE, EXPERIENCE AND REFERENCES, M., BOX 187, KINEMATOGRAPH WEEKLY.

SITUATIONS VACANT (cont.)

CINEMA Operator-Manager required for West Africa; must be man of good education and able to work on own initiative for long periods; salary, £450 per annum for tour of 18 months; passage paid both ways; bonus £75 on return if services satisfactory; must be British subject by birth.—O., Box 189, Kinematograph Weekly.

WANTED, experienced Second Operator capable of full charge, RCA High Fidelity. Also Third Operator. Apply, Chief, Castle Cinema, Homerton, E.9, or 'phone Amh. 2311.

CHIEF OPERATOR required; good wages.—Apply, Manager, Hippodrome, Rotherhithe, Bermondsey 3609.

OPERATORS required for London and Dartford kinemas.—Call or write, Supervisor, State Cinema, Dartford (2101).

SITUATIONS VACANT (cont.)

WANTED, Operator for small kinema; B.T.H. Kalees; comfortable position; permanent.—Cinema, Winchcombe, Glos.

WANTED, Second Operator, B.T.H.; good wages.—Empire, Great Yarmouth.

WANTED, competent Second Operator, capable of relieving Chief; Western Electric; top salary.—Apply, Imperial Cinema, Canning Town, E.

SITUATIONS WANTED

20 YEARS

Comprehensive Managerial and Executive Experience with Leading Film Renters

Continuous Record of Achievement. Complete Knowledge Staff Organisation and Control.

Prepared Live London or Provinces. Would consider Offer of Managerial Position, Sales and/or Accounts or Booking Manager, Provincial Circuit.

B., Box 2,000, "Kine. Weekly."

MANAGER desires change; extensive experience, fully qualified all branches; excellent refs.; available short notice; moderate salary; London or suburbs preferred.—Z., Box 175, Kinematograph Weekly.

MANAGER, ex-actor, live showman with personality, exempt, smart appearance, now holding well-paid position in blitzed area, desires change; post where publicity and keenness counts; independent preferred. — S., Box 193, Kinematograph Weekly.

MANAGER (48), NOW DISENGAGED, DESIRES MANAGEMENT OF SMALL HALL, PREFERABLY INDEPENDENT; EXCELLENT CREDENTIALS; BOND IF REQUIRED; INTERVIEW ANYWHERE.—R., BOX 192, KINEMATOGRAPH WEEKLY.

MANAGER seeks position for duration, or permanently; ineligible for military; thoroughly competent in all departments; family house preferred; moderate salary.—Write for full particulars to "Nomen atque omen," 26, Barkhill Road, Liverpool, 17.

MANAGER, 12 years' experience large theatres, desires position prospects of advancement, vicinity West of London to Reading; excellent refs.; bonded; exceptionally reliable.—N., Box 188, Kinematograph Weekly.

MANAGER-OPERATOR SEEKS POST AS SAME; SMART AND RELIABLE, ENERGETIC WORKER; AGE 32.—OFFERS, DON McLEOD, 36, PROMENADE, PORTOBELLO, EDINBURGH.

OPERATOR (27) seeks situation as Manager-Operator; thoroughly experienced W.E., RCA, electrical and general maintenance; good references; cash security, £120.—L., Box 186, Kinematograph Weekly.

YOUNG Man desirous of learning kinema or theatre management requires post as Assistant Manager with circuit or independent; exempt military service; 13 years' projectionist; smart and intelligent; first-class references; North-West of England preferred.—Offers to C., Box 178, Kinematograph Weekly.

ORGANIST/Assistant Manager wishes to move to London, preferably S.W.; would accept position as Assistant Manager with the use of an organ for practice.—Apply, "W.," 27, Archery Road, Leamington Spa.

A BROADCASTING and recording Tenor seeks post as Kinema Manager; tall, smart appearance; good address; exempt military service; tactful disciplinarian; good showman; theatre experience; excellent references. — HAMILTON DICKIE, 18, TULLOCH TERRACE, PERTH.

CHIEF Projectionist; long experience; capable electrician and mechanic; Midlands or North; highest credentials; satisfaction assured.—Q., Box 191, Kinematograph Weekly.

OPERATOR-ELECTRICIAN; long experience; good references; exempt from military service; W.E. equipment, rectifiers.—State wages, etc., Riley, 133, Colne Road, Brierfield, nr. Burnley, Lancs.

KINEMAS WANTED

GENTLEMAN DESIRES TO RENT A KINEMA, MANCHESTER OR CHESHIRE; HIGHEST REFERENCES.—KINEMATOGRAPH WEEKLY, 2 & 4, OXFORD ROAD, MANCHESTER.

FOR SALE AND WANTED

FOR SALE, 400 BARRIER ROPES, ALL IN EXCELLENT CONDITION, AT 8d. PER FOOT; EACH FITTED WITH METAL RINGS, BREAK-AWAY CENTRES, 4s 9d. EACH EXTRA; 599 IN BLUE, VARIOUS LENGTHS, 2 FT. 6 IN.-8 FT.; 69 IN GOLD, VARIOUS LENGTHS, 2 FT. 4 IN. AND 3 FT.; 12 IN GREEN, EACH 6 FT.—G. PALMER, 89, WARDOUR STREET, W.1. TELEPHONE: GERRARD 4796.

SECOND-HAND Simplex double-bearing Projectors, complete with 5-point pedestals, upper and lower magazines, or separately, required in good working condition for cash, subject inspection.—Write, P., Box 190, Kinematograph Weekly.

FOR SALE, MOTOR-GENERATORS, RECTIFIERS, STELMAR, ROSS AND KALEE ARC LAMPS.—G. PALMER, 89, WARDOUR STREET, W.1. TELEPHONE: GERRARD 4796.

WANTED, Simplex double-bearing Mechanism; also B.T.H. type A. Sound Head; good order.—Cinema, Tavistock.

WANTED, B.T.H. Projector (Type A) Parts, gates, mask plates; must be in good condition.—Supervisor, King's Cinema, Camborne.

SPECIAL NOTICE

RE James Van Bibber Bryson, deceased.—Information required as to Letters of Administration or next of kin, by Messrs. Pinsent and Co., Solicitors, 6, Bennetts Hill, Birmingham, 2.

E. G. TURNER

ALL-METAL SCREENS • *BEST LIGHT and SOUND*

43-49, Higham St., Walthamstow, E.17

'Phone: LARKSWOOD 1061-2.

FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
LONDON						
Thur., Oct. 30	2.30 p.m.	Cambridge	Tom, Dick and Harry	RKO-Radio	Ginger Rogers	—
.. .. 30	11a.m. & 2.30 p.m.	Own Theatre	Married Bachelor	M-G-M	Robert Young	—
.. .. 30	11 a.m.	G.-B. Theatre	Frontier Days	Equity British	Bill Cody	U
Fri., .. 31	11 a.m.& 2.30 p.m.	Own Theatre	The Feminine Touch	M-G-M	Rosalind Russell	—
.. .. 31	11.30 a.m.	G.-B. Theatre	The Guardian of Your Life	Cinit	———	—
Tues., .. 4	2.30 p.m.	Cambridge	Ships With Wings	United Artists	John Clements	—
Wed., .. 5	11 a.m.	Private Theatre	Henry Aldrich for President	Paramount	Jimmy Lydon	—
Fri., .. 7	10.30 a.m.	Carlton Theatre	Aloma of the South Seas	Paramount	———	—
Mon., .. 10	2.30 p.m.	G.-B. Theatre	Desperate Cargo	Pathe	———	—
Tues., .. 11	2.30 p.m.	G.-B. Theatre	Double Cross	Pathe	———	—
Wed., .. 12	2.30 p.m.	G.-B. Theatre	Murder by Invitation	Pathe	———	—
.. .. 12	10.30 a.m.	Studio One	Stand and Deliver	Pathe	———	—
BELFAST						
Wed., Nov. 5	10.45 a.m.	Classic	Hold that Ghost	G.F.D.	Abbott and Costello	A
BIRMINGHAM						
Fri., Oct. 31	10.30 a.m.	Scala	The Great Man's Lady	Paramount	Barbara Stanwyck	A
.. .. 31	10.45 a.m.	Paramount	Old Mother Riley's Circus	Anglo-American	Lucan and McShane	—
.. .. 31	10.30 a.m.	Forum	Time Out for Rhythm	Columbia	Rudy Vallee	U
Mon., .. 3	10.30 a.m.	Scala	Married Bachelor	M-G-M	Robert Young	—
Tues., .. 4	10.30 a.m.	Scala	When Ladies Meet	M-G-M	Joan Crawford	—
.. .. 4	10.30 a.m.	West End	Tom, Dick and Harry	RKO-Radio	Ginger Rogers	—
.. .. 4	10.30 a.m.	Forum	The Perfect Crime	Columbia	Ralph Bellamy	A
Wed., .. 5	10.30 a.m.	West End	Wide Open Town	Paramount	William Boyd	U
.. .. 5	10.45 a.m.	Scala	The Gay Falcon	RKO-Radio	George Sanders	—
.. .. 5	10.30 a.m.	Forum	Henpecked	Columbia	Penny Singleton	U
Thur., .. 6	10.30 a.m.	Scala	Tanks a Million	United Artists	William Tracy	U
.. .. 6	10.45 a.m.	Forum	The Mexican Spitfire's Baby	RKO-Radio	Lupe Velez	—
CARDIFF						
Fri., Oct. 31	10.45 a.m.	Capitol	Unfinished Business	G.F.D.	Irene Dunne	A
.. .. 31	11 a.m.	Odeon	Buy Me that Town	Paramount	Lloyd Nolan	U
.. .. 31	10.30 a.m.	Park Hall	Meet John Doe	Warner	Gary Cooper	U
.. .. 31	10.45 a.m.	Olympia	Here Comes Mr. Jordan	Columbia	Robert Montgomery	A
Tues., Nov. 4	10.45 a.m.	Olympia	Married Bachelor	M-G-M	Robert Young	—
.. .. 4	10.45 a.m.	Capitol	Hold that Ghost	G.F.D.	Abbott and Costello	A
.. .. 4	11 a.m.	Odeon	The Great Man's Lady	Paramount	Barbara Stanwyck	A
.. .. 4	10.45 a.m.	Empire	Tom, Dick and Harry	RKO-Radio	Ginger Rogers	—
.. .. 4	10.45 a.m.	Park Hall	The Officer and the Lady	Columbia	Rochelle Hudson	A
Wed., .. 5	10.45 a.m.	Odeon	The Gay Falcon	RKO-Radio	George Sanders	—
.. .. 5	10.45 a.m.	Park Hall	Naval Academy	Columbia	Freddie Bartholomew	U
Thur., .. 6	11 a.m.	Odeon	Border Vigilantes	Paramount	William Boyd	U
.. .. 6	10.45 a.m.	Olympia	The Mexican Spitfire's Baby	RKO-Radio	Lupe Velez	—
GLASGOW						
Fri., Oct. 31	10.45 a.m.	Regent	Married Bachelor	M-G-M	Robert Young	—
.. .. 31	10.45 a.m.	La Scala	Tanks a Million	United Artists	William Tracy	U
.. .. 31	11 a.m.	Own Theatre	We Go Fast	20th Century-Fox	Lynn Bari	U
.. .. 31	10.45 a.m.	Paramount	Old Mother Riley's Circus	Anglo-American	Lucan and McShane	—
.. .. 31	10.45 a.m.	Regal	Time Out for Rhythm	Columbia	Rudy Vallee	U
Tues., Nov. 4	10.45 a.m.	Paramount	The Great Man's Lady	Paramount	Barbara Stanwyck	A
.. .. 4	10.45 a.m.	Picture House	Tom, Dick and Harry	RKO-Radio	Ginger Rogers	—
.. .. 4	10.45 a.m.	Regal	Meet John Doe	Warner	Gary Cooper	U
.. .. 4	10.45 a.m.	Green's Playhouse	The Officer and the Lady	Columbia	Rochelle Hudson	A
Wed., .. 5	10.45 a.m.	Regal	When Ladies Meet	M-G-M	Joan Crawford	—
.. .. 5	10.45 a.m.	Playhouse	Border Vigilantes	Paramount	William Boyd	U
.. .. 5	10.45 a.m.	Paramount	The Gay Falcon	RKO-Radio	George Sanders	—
.. .. 5	10.45 a.m.	Scala	Naval Academy	Columbia	Freddie Bartholomew	U
Thur., .. 6	10.45 a.m.	Paramount	Unfinished Business	G.F.D.	Irene Dunne	A
.. .. 6	10.45 a.m.	Playhouse	Wide Open Town	Paramount	William Boyd	U
.. .. 6	10.45 a.m.	La Scala	The Mexican Spitfire's Baby	RKO-Radio	Lupe Velez	—
LEEDS						
Fri., Oct. 31	10.45 a.m.	Scala	A Yank in the R.A.F.	20th Century-Fox	Tyrone Power	U
.. .. 31	10.45 a.m.	Tower	Wide Open Town	Paramount	William Boyd	U
.. .. 31	10.30 a.m.	Ritz	Meet John Doe	Warner	Gary Cooper	U
Tues., Nov. 4	10.45 a.m.	Scala	Tom, Dick and Harry	RKO-Radio	Ginger Rogers	—
.. .. 4	10.45 a.m.	Tower	Marry the Boss's Daughter	20th Century-Fox	Brenda Joyce	U
.. .. 4	10.45 a.m.	Ritz	Henpecked	Columbia	Penny Singleton	U
Wed., .. 5	10.45 a.m.	Tower	Tanks a Million	United Artists	William Tracy	U
.. .. 5	10.45 a.m.	Ritz	The Gay Falcon	RKO-Radio	George Sanders	—
Thur., .. 6	10.30 a.m.	Scala	When Ladies Meet	M-G-M	Joan Crawford	—
.. .. 6	10.45 a.m.	Tower	Henry Aldrich for President	Paramount	Jimmy Lydon	—
.. .. 6	10.45 a.m.	Ritz	The Mexican Spitfire's Baby	RKO-Radio	Lupe Velez	—
LIVERPOOL						
Fri., Oct. 31	10.45 a.m.	Scala	When Ladies Meet	M-G-M	Joan Crawford	—
.. .. 31	10.45 a.m.	Forum	The Perfect Crime	Columbia	Ralph Bellamy	A
Tues., Nov. 4	10.45 a.m.	Futurist	Unfinished Business	G.F.D.	Irene Dunne	A
.. .. 4	10.45 a.m.	Paramount	Wide Open Town	Paramount	William Boyd	U
.. .. 4	10.45 a.m.	Trocadero	Tom, Dick and Harry	RKO-Radio	Ginger Rogers	—
.. .. 4	10.45 a.m.	Scala	I Was a Prisoner of Devil's Island	Columbia	Sally Eilers	A
Wed., .. 5	10.45 a.m.	Palais de Luxe	Married Bachelor	M-G-M	Robert Young	—
.. .. 5	10.45 a.m.	Scala	Hold that Ghost	G.F.D.	Abbott and Costello	A
.. .. 5	10.45 a.m.	Paramount	The Gay Falcon	RKO-Radio	George Sanders	—
.. .. 5	10.45 a.m.	Forum	Henpecked	Columbia	Penny Singleton	U
Thur., .. 6	10.45 a.m.	Paramount	Border Vigilantes	Paramount	William Boyd	U
.. .. 6	10.45 a.m.	Forum	The Mexican Spitfire's Baby	RKO-Radio	Lupe Velez	—
MANCHESTER						
Fri., Oct. 31	10.45 a.m.	Gaumont	Married Bachelor	M-G-M	Robert Young	—
.. .. 31	10.45 a.m.	Oxford Street	The Great Man's Lady	Paramount	Barbara Stanwyck	A
.. .. 31	10.45 a.m.	Gaiety	Riders of the Purple Sage	20th Century-Fox	George Montgomery	U
.. .. 31	10.45 a.m.	Theatre Royal	Here Comes Mr. Jordan	Columbia	Robert Montgomery	A
Tues., Nov. 4	10.45 a.m.	Deansgate	Border Vigilantes	Paramount	William Boyd	U
.. .. 4	10.45 a.m.	Gaumont	Tom, Dick and Harry	RKO-Radio	Ginger Rogers	—
.. .. 4	10.45 a.m.	Gaiety	Jailhouse Blues	G.F.D.	Nat Pendleton	U
.. .. 4	10.45 a.m.	Theatre Royal	Time Out for Rhythm	Columbia	Rudy Vallee	U
Wed., .. 5	10.45 a.m.	Market Street	When Ladies Meet	M-G-M	Joan Crawford	—
.. .. 5	10.45 a.m.	Deansgate	Wide Open Town	Paramount	William Boyd	U
.. .. 5	10.45 a.m.	Theatre Royal	The Gay Falcon	RKO-Radio	George Sanders	—
Thur., .. 6	10.45 a.m.	Theatre Royal	Mexican Spitfire's Baby	RKO-Radio	Lupe Velez	—
.. .. 6	10.45 a.m.	Deansgate	Sealed Lips	G.F.D.	William Gargan	A
NEWCASTLE						
Fri., Oct. 31	10.45 a.m.	Essoldo	When Ladies Meet	M-G-M	Joan Crawford	—
.. .. 31	10.45 a.m.	Stoll P.H.	Unfinished Business	G.F.D.	Irene Dunne	A
.. .. 31	10.45a.m.& 3p.m.	Own Theatre	Sun Valley Serenade	20th Century-Fox	Sonja Henie	U
Tues., Nov. 4	10.45 a.m.	Essoldo	Hold that Ghost	G.F.D.	Abbott and Costello	A
.. .. 4	10.30 a.m.	Odeon	Border Vigilantes	Paramount	William Boyd	U
.. .. 4	10.45 a.m.	Queen's	Tom, Dick and Harry	RKO-Radio	Ginger Rogers	—
.. .. 4	10.45a.m.& 3p.m.	Own Theatre	Marry the Boss's Daughter	20th Century-Fox	Brenda Joyce	U
.. .. 4	10.30 a.m.	Stoll P.H.	I Was a Prisoner on Devil's Island	Columbia	Sally Eilers	A
Wed., .. 5	10.45 a.m.	Haymarket	Married Bachelor	M-G-M	Robert Young	—
.. .. 5	10.45 a.m.	Odeon	The Gay Falcon	RKO-Radio	George Sanders	—
.. .. 5	10.45a.m.& 3.p.m.	Own Theatre	We Go Fast	20th Century Fox	Lynn Bari	U
.. .. 5	10.30 a.m.	Essoldo	Meet John Doe	Warner	Gary Cooper	U
Thur., .. 6	10.30 a.m.	Odeon	Wide Open Town	Paramount	William Boyd	U
.. .. 6	10.45 a.m.	Essoldo	The Mexican Spitfire's Baby	RKO-Radio	Lupe Velez	—
NOTTINGHAM						
Fri., Oct. 31	10.30 a.m.	News House	Married Bachelor	M-G-M	Robert Young	—
.. .. 31	10.30 a.m.	Ritz	Buy Me That Town	Paramount	Lloyd Nolan	U
.. .. 31	10.45 a.m.	Scala	Meet John Doe	Warner	Gary Cooper	U
Tues., Nov. 4	10.30 a.m.	Scala	When Ladies Meet	M-G-M	Joan Crawford	—
.. .. 4	10.45 a.m.	Ritz	Unfinished Business	G.F.D.	Irene Dunne	A
.. .. 4	10.45 a.m.	Hippodrome	Tom, Dick and Harry	RKO-Radio	Ginger Rogers	—
Wed., .. 5	10.45 a.m.	Ritz	The Gay Falcon	RKO-Radio	George Sanders	—
Thur., .. 6	10.45 a.m.	Ritz	Hold That Ghost	G.F.D.	Abbott and Costello	A
.. .. 6	10.45 a.m.	Elite	The Mexican Spitfire's Baby	RKO-Radio	Lupe Velez	—
SHEFFIELD						
Fri., Oct. 31	10.45 a.m.	Cinema House	Life Begins for Andy Hardy	M-G-M	Mickey Rooney	U
Tues., Nov. 4	10.45 a.m.	Cinmea House	They Dare Not Love	Columbia	George Brent	U
.. .. 4	10.30 a.m.	Union Street	Tom, Dick and Harry	RKO-Radio	Ginger Rogers	—
.. .. 4	10.30 a.m.	Hippodrome	Meet John Doe	Warner	Gary Cooper	U
Wed., .. 5	10.45 a.m.	Cinema House	The Phantom Submarine	Columbia	Anita Louise	U
Thur., .. 6	10.30 a.m.	Union Street	Buy Me That Town	Paramount	Lloyd Nolan	U
.. .. 6	10.30 a.m.	Hippodrome	The Mexican Spitfire's Baby	RKO-Radio	Lupe Velez	—

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